WA/HMM/CM/SA1/20/314

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE

OF

PICTURES, DRAWINGS & ENGRAVINGS

Autograph Letters and Manuscripts,

BOOKS, AND WORKS OF ART,

THE PROPERTY OF

R. W. BARRETT BROWNING, Esq. (DECEASED),

Sold by Order of the Administrators of his Estate.

Days of Sale.

First Day ...	Thursday,	1st May...	Lots	1 to 95*
Second Day...	Friday,	2nd May...	Lots	96 to 304
Third Day ...	Monday,	5th May...	Lots	305 to 611
Fourth Day .	Tuesday,	6th May...	Lots	612 to 919
Fifth Day ...	Wednesday,	7th May...	Lots	920 to 1234
Sixth Day ...	Thursday,	8th May...	Lots	1235 to 1417

1913.

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62214

The Browning Collections.

CATALOGUE
OF

OIL PAINTINGS, DRAWINGS & PRINTS; AUTOGRAPH LETTERS AND MANUSCRIPTS; BOOKS; STATUARY, FURNITURE, TAPESTRIES, AND WORKS OF ART;

THE PROPERTY OF

R. W. BARRETT BROWNING, ESQ. (DECEASED),
of Asolo, Veneto, and La Torre all' Antella, near Florence, Italy
(SOLD BY ORDER OF THE ADMINISTRATORS OF HIS ESTATE),

INCLUDING MANY RELICS OF HIS PARENTS
ROBERT AND ELIZABETH BARRETT BROWNING.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

PICTURES, &c. ...	Thursday, 1st May, 1913.
AUTOGRAPHS, &c....	Friday, 2nd May.
BOOKS	Monday, 5th May, and Two following Days.
WORKS OF ART ...	Thursday, 8th May.

AT ONE O'CLOCK PRECISELY.

May be Viewed:	PICTURES, &c. ...	Tuesday and Wednesday, 29th and 30th April.
	AUTOGRAPHS, &c.	Tues., Wed. & Thurs., 29th & 30th April, & 1st May.
	BOOKS	Friday and Saturday, 2nd and 3rd May.
	WORKS OF ART ...	Tuesday and Wednesday, 6th and 7th May.

DRYDEN PRESS: J. DAVY AND SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W.

PREFACE.

So much has been said in the Press of the circumstances which have brought these collections into the market, that there is no need to dwell on them here. In this brief Preface it is only necessary to call attention to a few of the most important lots, and to point out their interest to students of the Brownings' works and lives.

There has been much controversy, at various times, about Robert Browning's ancestry, but it cannot unfortunately be said that anything included in this catalogue helps to clear up the mystery, the earliest relic of which the identity has been definitely ascertained being the picture of his paternal grandmother (Lot 63). Her husband, a domestic tyrant, but exemplary Bank Official, quarrelled with his son, the poet's father, and, in consequence, there is little or nothing to recall him; nor are the memorials of the poet's mother's family of much greater interest (Lot 301).

Far more valuable are the numerous documents and books which recall his father (Lots 127-9, 522-5, etc.), for they point very clearly to the source from which the Poet derived some of his most remarkable characteristics; his passion for the grotesque in Art and Literature, his love for the byways of Mediæval History, even his interest in crimes are traceable to his father.

But, indeed, the Poet's life and work will be found to be fully

illustrated here; of his changing countenance, which he himself said would puzzle posterity (*see* Lot 172), there are at least eleven different representations, dating from about 1835 to within a few months of his death in 1889. Though no portrait of him as a child has been preserved, the events of his childhood are not without record; we see his first, not discreditable, imitations of his father's drawings (Lot 173), we see his first introduction to the Greek and Latin classics and to the works of Shelley, by whom he was to be so greatly influenced, while the fine copy of Pauline (Lot 467) recalls his own first published composition. His later bachelor days, too, are well represented; the letters from Arnould and Domett (Lot 100) recall his early friendships in Camberwell, and his recognition by a wider circle is shown as well by the letters from Carlyle, John Forster, R. H. Horne, W. C. Macready, "Barry Cornwall," and W. S. Landor, as by the famous letter from D. G. Rossetti (Lot 266), and the historic lock of Milton's hair given to him by Leigh Hunt (Lot 1370), while the presentation copy of "Ion" recalls the celebrated supper given by Talfourd after the production of that play in 1836, at which Browning's health was drunk as the youngest poet in England by a company which included Landor and Wordsworth. But his success at this time was only a *succès d'estime*, as we are reminded by his publisher's account of the sale of Sordello (Lot 174), and by the acting copy of "A Blot in the Scutcheon" (Lot 193). Finally, that we may not linger too long over this early period of the Poet's life, we will only mention the quaint illustrations to the "Pied Piper of Hamelin" by the boy for whom it was written, the first of the many who have read the poem with delight (Lot 251).

The records of Mrs. Browning's unmarried life are even more abundant than is the case with her husband. A large number of her

early unpublished manuscripts have been preserved, as well as some of the manuscripts of her first published volumes, for the printing of which her father paid, and earlier than any of these is the pastel drawing of her, aged only nine, by Charles Hayter (Lot 10). This drawing was made at Hope End, and Miss Barrett's girlhood in Herefordshire is further illustrated by her correspondence with friends in the neighbourhood, including Sir Uvedale Price, Mrs. Martin and Hugh Stuart Boyd, the blind scholar of Malvern often mentioned in her poems (Lots 103, 131 and 132).

In 1833 the Barretts removed to Sidmouth, and in 1835 to London, where in 1844 Miss Barrett published a volume of poems, and about the same time made the acquaintance of Miss Mitford, Mrs. Jameson, B. R. Haydon, Landor, and Wordsworth (Lots 130, 134, 223, 232 and 304).

The name of John Kenyon (Lots 9, 133 and 1326), Miss Barrett's cousin, schoolfellow of Robert Browning's father, and friend of the Poet himself, has not yet been mentioned in these notes. It occurs appropriately at this point, for a letter to him marks an important step towards the acquaintance of Browning with his future wife (Lot 169), and it was on his advice that Browning wrote the first of his letters to Miss Barrett (Lot 166). Of the Love Letters themselves there is nothing new to be said; with the Sonnets from the Portuguese, which date from the same period (Lots 152 and 153), they form an invaluable record of the Poets' love.

Their married life, too, is amply illustrated, and indeed it is from Mrs. Browning's numerous letters to her friends in England that our knowledge of it is chiefly derived. For an account of its opening days, however, we must turn to the letters from Mrs. Jameson to Lady Byron, in which may be traced the fugitives' slow progress down the Rhone to Marseilles and Italy (Lot 228). Once permanently

settled at Florence, in Casa Guidi, they undertook the important work of furnishing, and the old pictures which Browning picked up for a few pauls each (Lots 64-66, etc.), and the bookcases, built up of carved demons and angels (Lots 1403 and 1404), the chairs, tables and mirrors (Lots 1306-12, 1315, 1382-3), the tapestries (Lots 1385-1391), and the books—some bought by weight (Lot 416)—remain as permanent memorials of the home where, as a tablet on its walls records, Elizabeth Barrett Browning wrote and died.

Much of the furniture is shown in the picture, painted for Browning after his wife's death, of the room in which, as he said in a letter to his sister, there was "not an inch without a memory" for him (Lot 14). There Mrs. Browning wrote her poems devoted to the cause of Italian freedom (Lots 149 and 151); there, in March, 1849, was born their son, Robert Wiedemann Barrett Browning (Penini), who, as an only child, was to play so great a part in their lives, and of whom there are portraits not a few (*e.g.* Lots 6, 8, 12, 15, 68 and 1262). In Italy, too, they made many new friends, among them the future Lords Leighton and Lytton (Lots 246 and 250), the artists Page, Fisher, and Hamilton Wild (Lots 57, 60 and 68), the sculptors, W. W. Story and Alexander Munro (Lots 1261 and 1262), and various American ladies residing in Italy, including Margaret Fuller, Countess of Ossoli, and, closest of all, Miss Isa Blagden, with whom both husband and wife corresponded so voluminously (Lots 165 and 775).

The literary activities of the Brownings necessitated several visits to England, notably one in 1855-6, during which they supervised the publication of "Men and Women" and "Aurora Leigh" (Lots 155 and 194). This was the culminating period of their married life; many of the most interesting letters to Browning from Carlyle, Ruskin and Rossetti, date from these years, and the September evening of 1855, on which Tennyson read out "Maud" in the

Brownings' rooms in Dorset Street, is perhaps the most famous occasion in their literary history (Lot 11). The portrait of Tennyson, drawn that night by D. G. Rossetti, is the earliest memorial of a friendship between the two greatest Victorian poets, which ended only with Browning's death (Lots 289, 293).

The later years of Browning's married life in Italy were marked by his guardianship of Walter Savage Landor, assumed after the latter had finally quarrelled with his family at Fiesole. To Landor's gratitude the collection owes the interesting copies of his rare early pamphlets (Lots 816, etc.), the numerous manuscripts of his poems, etc. (Lots 233-244), and the books from his library, including the copy of Folengo's Orlandino in its handsome binding by Derome, already dignified by association with the greatest of English Military Historians (Lot 688). About this time Mrs. Browning published her last volume "Poems before Congress," and there could be no more touching relic of the last days of their married life than the copy of this book which she gave to her husband (Lot 441).

Of Browning's literary activities after his return to London, the most important memorials are the notes for the "Ring and the Book" and "Red Cotton Night-Cap Country" (Lots 184-186), the manuscript, unfortunately incomplete, of Hervé Riel (Lot 195), a short poem on a forgotten English hero, which seems to have eluded the vigilance of all his editors (Lot 196), and the original manuscript of his last volume of poetry (Lot 197). In these years, which were also years of great social activity, he made many new friends and acquaintances, of whom we need only mention Swinburne, George Meredith, Jowett, Robert Buchanan, Ernest Benzon, and Miss Egerton Smith (Lots 284-288, 229, 201, 1291-1300 and 172). His greatness was now fully recognised, as is proved by the honours he received from Scotch and English Universities (Lot 224), the societies

founded for the study of his works (Lot 200), and the immense number of letters which he received from admirers.

Even more gratifying to Browning than his own popularity, was the success of his son, who studied painting in Antwerp and Paris, under T. Heyermans and Jean Paul Laurens, and sculpture under Rodin (Lots 265 and 1274). Of Mr. Barrett Browning's work in both mediums there is a representative selection (*e.g.* Lots 23-40, 61-62, 1260, 1263-4, 1268 and 1270), and his father's interest in it is recalled by the mottoes and suggestions which he wrote for him (Lots 180 and 182; *see* also Lot 1271).

Finally, we may draw attention to the portraits and relics of Pope Clement XIII (Lots 48, 1256-7, etc.), a member of the Venetian family whose palace was occupied for a time by Mr. Barrett Browning.

There, on Dec. 12, 1889, Robert Browning breathed his last.

SOTHEBY, WILKINSON & HODGE.

The Browning Collections.

OIL PAINTINGS,
DRAWINGS & PRINTS.

CONDITIONS OF SALE.

(Relating to the Oil Paintings, Drawings & Prints.)

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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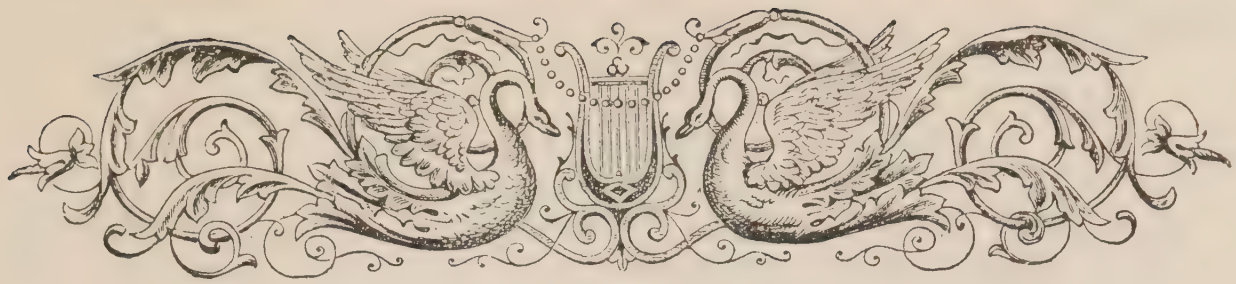

CATALOGUE

OF

The Browning Collections.

FIRST DAY'S SALE.

OIL PAINTINGS, DRAWINGS & PRINTS.

DRAWINGS (FRAMED).

LOT 1.

MURILLO.

WO CHILDREN, OUR SAVIOUR AND ST. JOHN, WITH A LAMB
In water-colours
Circular, $4\frac{1}{2}$ *in. diam.*

SMALL OVAL DRAWING—MOTHER AND CHILD
In crayon and Chinese white
$4\frac{3}{4}$ *in. by* 3 *in. diam.* (2)

R. BARRETT BROWNING.

2 YOUTHFUL SKETCH OF WARWICK CRESCENT

CLARA MONTALBA; AND OTHERS.

3 VENICE; CHURCH OF THE SALUTE, GRAND CANAL, VENICE; and ARTIST IN HIS STUDIO (3)

UNKNOWN.

4 OVAL PORTRAIT OF MISS SARIANNA BROWNING in long ringlets and plum coloured dress and lace fichu
8 in. by 6 in. diam.

5 PORTRAIT OF MRS. BROWNING. After the drawing in the National Portrait Gallery by Field Talfourd
20 in. by 25 in.

*** The original was done in Rome in March, 1859, and is reproduced as the frontispiece to vol. V of Mrs. Browning's collected works.

LEIGHTON (LORD).

6 HEAD OF R. W. B. ("PEN") BROWNING
Drawing in chalk on grey paper, endorsed by Miss Browning, with the names of the artist, the subject and the date, July 1863
6½ in. by 6 in.
Framed

MONCLAR (COMTE AMÉDÉE DE RIPERT).

7 PENCIL DRAWING OF ROBERT BROWNING, seated and looking to the right
Signed "Amédée de M., 7 juillet 1837," and endorsed by Miss Browning
7½ in. by 6½ in.
Framed

*** With the exception of the photograph (Lot 1235), this is believed to be the earliest extant portrait of Browning. The Comte de Ripert Monclar was a friend of Browning's uncle, William Shergold Browning, who was at the Rothschilds' Bank in Paris; he became a close friend of the poet at this time. Paracelsus—Browning's first acknowledged poem—was dedicated to him. Years afterwards—in 1854—he met Browning and his wife in Rome, and delighted the latter by assuring her that her husband "was not changed for the intermediate years."

[*See Illustration.*]

LEIGHTON (Lord).

8 Two Pencil Drawings, full face and profile, of R. W. B. ("Pen") Browning

Both signed, and with inscription by Browning, "Florence, Octr. 1st, 1854"

5 in. by 7¾ in. together

Framed

[*See Illustration.*]

MURRAY (C. Fairfax).

9 Andrea del Sarto and his Wife

Pencil drawing after the picture at Florence which suggested Browning's poem, "*Andrea del Sarto,*" with inscription stating that it was presented to him "on his 71st Birthday, 7th May, 1883, by a few of his admirers and friends," *with a reproduction in photogravure fitted in at the back*

Both framed

*** The circumstances in which Browning was lead to write this poem are interesting. Mr. Kenyon asked Browning whether a copy could not be procured for him of this picture, which hangs in the Pitti Palace. No copy however was obtainable, so Browning wrote and sent his poem in its place (*cf.* Lots 133 and 1326).

HAYTER (Charles).

10 Portrait of Mrs. Browning as a Child, walking into the porch at Hope End, followed by a spaniel carrying her hat

15 in. by 12 in.

Pastel, in colours

Framed

*** This charming drawing is probably the earliest extant of Mrs. Browning. It is reproduced as the frontispiece to vol. I of the collected edition of Mrs. Browning's poems.

[*See Illustration.*]

ROSSETTI (D. G.)

11 PORTRAIT OF TENNYSON READING "MAUD"

Drawing in pen and ink, with inscription on the drawing in the artist's writing: "I hate the dreadful hollow behind the little wood," and AUTO. INSCRIPTION (*slightly defective*) at the back by BROWNING, AN UNIQUE RECORD OF A WONDERFUL LITERARY OCCASION

7 *in. by* $4\frac{1}{2}$ *in.*

Framed

*** Browning's inscription is as follows: "Tennyson read his poem of Maud to E. B. B., R. B., Arabel and Rossetti, on the evening of Thursday, Septr. 27, 1855, at 13 Dorset St., Manchester Square. Rossetti made this sketch of Tennyson as he sat reading to E. B. B. who occupied the other end of the sofa."

R. B., March 6, '74,
19 Warwick Crescent.
μεταπιπτοντος δαιμονος

W. M. Rossetti and Miss Browning were also present on this famous evening, which is vivaciously described by Mrs. Browning in a letter to Miss Mitford, written shortly afterwards: "One of the pleasantest things which has happened to us here is the coming down on us of the Laureate, who, being in London for three or four days from the Isle of Wight, spent two of them with us, dined with us, smoked with us, opened his heart to us (and the second bottle of port), and ended by reading 'Maud' through from end to end, and going away at half-past two in the morning. If I had had a heart to spare, certainly he would have won mine. He is captivating with his frankness, confidingness, and unexampled *naïveté*! Think of his stopping in 'Maud' every now and then—'There's a wonderful touch! That's very tender. How beautiful that is!' Yes, and it *was* wonderful, tender, beautiful, and he read exquisitely in a voice like an organ, rather music than speech."

For another memorial of the same occasion see Lot 586.

[*See Illustration.*]

HAWORTH (MISS FANNY).

12 PORTRAIT OF R. W. B. ("PEN") BROWNING playing the piano

$6\frac{3}{4}$ *in. by* $8\frac{3}{4}$ *in.*

*** Replica of a portion of Lot 15.

TITIAN.

13 THE CORNARO FAMILY

Drawing in coloured chalk; from the Reynolds and Richardson collections, with MS. Note relating the circumstances of its presentation to the Browning family

*** Caterina Cornaro, Queen of Cyprus, was "Kate the Queen" of "Pippa Passes." [*See Lot* 55.]

OIL PAINTINGS.

FRAMED.

UNKNOWN.

14 SALON AT CASA GUIDI

11 *in. by* 15 *in.*

*** In a letter of Aug. 30, 1861, to W. W. Story, Browning says that he "had a very exact picture made of the room in Casa Guidi, after vainly trying to get it photographed," but does not say who painted it. It was executed during the few weeks that he stayed in Florence after his wife's death—the last weeks that he ever spent at that city. The many objects shown in the picture, which are included in the present sale, are all indicated by letters in the reproduction.

[*See Frontispiece*].

HAWORTH (MISS FANNY).

15 PORTRAIT OF R. W. B. ("PEN") BROWNING PLAYING THE PIANO

11 *in. by* 8 *in.*

*** "Pen" was taught music by his father, and there are several references in Mrs. Browning's letters to his performances on the piano. Miss Haworth was one of Browning's oldest friends, he had known her since 1836, if not earlier, and in that year she wrote two sonnets on the author of "Paracelsus." The portrait may have been painted in the Winter of 1856-7, when Miss Haworth was staying in Florence.

EARLY ENGLISH.

16 A PAIR OF PORTRAITS—Man in flowing hair and brown coat, holding sketch of lady's head in right hand; and Bust of Lady in ringlets, with brown dress, wearing pearl necklace (2)

30 *in. by* 25 *in.*

T. HEYERMANS (*Antwerp*).

17 INTERIOR OF A ROOM with man mending shoes and woman shelling peas
Signed and dated 1874
34 *in. by* 27 *in.*

T. HEYERMANS (*Antwerp*).

18 INTERIOR OF A ROOM with an artist, seated, painting a picture; a cobbler and his daughter standing each side of the artist
Signed
30 *in. by* 36 *in.*

R. BARRETT BROWNING, 1882.

19 BUST PORTRAIT OF J. MILSAND, in black coat and black tie
Signed in monogram
22 *in. by* 18 *in.*

*** Milsand was an intimate friend of the poet and his sister (*cf.* Lot 256).

R. B. BROWNING, 1878.

20 "THE UNANSWERED QUESTION," representing a Saint in a Desert, half nude, looking at a skull, which he is holding in both hands
Signed in monogram
28 *in. by* 32 *in.*
Exhibited at the Grosvenor Gallery, 1879; *at Manchester*, 1879, *and at Melbourne*, 1880

R. B. BROWNING.

21 RIVERSIDE, DINANT: "End of the Day's Work"
4 *ft. by* 5 *ft.* 6
Exhibited in the Dundee Fine Art Exhibition

R. B. BROWNING, 1886.

22 "WAITING FOR THE GONDOLA"
Signed in monogram
Exhibited at the Grosvenor Gallery, 1887, *and at the Salon*, 1888
78 *in. by* 40 *in.*

R. B. BROWNING, 1881.

23 "HERESY." A monk in a remonstrating attitude before a heretic lying on a dungeon floor
Signed in monogram
6 *ft.* 9 *by* 5 *ft.* 9
Exhibited at the Royal Academy, 1881, *and at Manchester*, 1881

R. B. BROWNING, 1880.

24 STILL LIFE, DINANT, 1880. Sunflowers and tray with peaches and melons
3 *ft. by* 4 *ft.* 2
Exhibited at the Grosvenor Gallery, 1881, *and at Manchester*, 1881

R. B. BROWNING, 1880.

25 "DISTURBED LIFE." A picture of Owls
36 *in. by* 50 *in.*
Exhibited at the Grosvenor Gallery, 1881, *and at Manchester*, 1881

R. B. BROWNING.

26 A TAN-YARD, DINANT, BELGIUM
Signed in monogram and dated 1879
30 *in. by* 50 *in.*
Exhibited at the Royal Academy, and at Liverpool, 1880

R. B. BROWNING.

27 "SOLITUDE, LATE TWILIGHT, DINANT, ON THE MEUSE"
3 *ft.* 1 *by* 4 *ft.* 11

R. B. BROWNING.

28 CHURCH AND CLIFF AT DINANT
4 *ft.* 4 *by* 5 *ft.* 6

R. B. BROWNING, 1887.

29 "After the Bath." A nude figure standing, one knee on a couch covered with a tiger-skin
Signed in monogram and dated
Exhibited at the International Exhibition, Paris, 1889
6 *ft.* 2 *by* 4 *ft.* 10

R. B. BROWNING.

30 Landscape, with hilly background, river in middle distance. Five female figures (nude) are bathing and reposing in the foreground
5 *ft. by* 7 *ft.* 6

R. B. BROWNING.

31 Bed of a River, Primiero, Austrian Tyrol
4 *ft.* 6 *by* 7 *ft.* 6

Companion Picture: Rocky River with various small waterfalls, San Martino di Castrozza, Austrian Tyrol, 1892
4 *ft.* 6 *by* 7 *ft.* 6 (2)

R. B. BROWNING.

32 Dinant on the Meuse, Landscape with river and boat in foreground
Signed in monogram and dated 1883
4 *ft.* 6 *by* 6 *ft.* 6

R. B. BROWNING, *Dinant,* 1880.

33 "The Tanner's Garden"
Exhibited at the Royal Academy, 1881, *and at Manchester,* 1881
5 *ft. by* 6 *ft.* 6

R. B. BROWNING, 1884.

34 A Faun playing the pipe to two Nymphs by a river (nude figures)
Signed in monogram and dated 1884
5 *ft.* 6 *by* 6 *ft.* 6

R. B. BROWNING.

35 SEAPIECE WITH WAVES BREAKING ON THE BEACH
4 *ft.* 2 *by* 7 *ft.* 9

R. B. BROWNING, 1887.

36 LANDSCAPE WITH FIR TREES AND WATER, in foreground is a nude female figure bathing
4 *ft.* 6 *by* 7 *ft.* 6

R. B. BROWNING, 1899.

37 "DIANA," NUDE FEMALE FIGURE, standing on high ground in a landscape, holding a bow
7 *ft.* 4 *by* 4 *ft.* 8

R. B. BROWNING.

38 FULL-LENGTH PORTRAIT OF A LADY with side curls, in blue spotted dress holding a fan, standing by a staircase
6 *ft.* 6 *by* 3 *ft.* 3

UNKNOWN.

39 SMALL COAST SCENE WITH CROSS
"The spot where the body of Shelley was buried. Painted for Robert Browning by K. C. B."
5 *in.* *by* 8½ *in.*

R. B. BROWNING.

40 THREE WOMEN'S HEADS (*small*) (3)

DUTCH SCHOOL.

41 TWO FIGURE SUBJECTS. Three figures standing by a horse, and Man and Wife drinking and smoking (*small*) (2)

UNKNOWN.

42 SEVEN SMALL OIL PAINTINGS (various)
Framed and unframed (7)

R. DEL GHIRLANDAIO, 1483–1561.

43 ALTAR PIECE REPRESENTING GOD THE FATHER AS CENTRE, WITH AN ANGEL ON EACH SIDE.
On old Italian panel
Centre panel, 3 *ft.* 6 *by* 3 *ft., sides* 26 *in. by* 21 *in.*
From Casa Guidi

*** This is the picture referred to in Mrs. Browning's Letter to Mrs. Jameson, May 4, 1850 (vol. I, 448): "The curious thing is that two angel pictures, for which he had given a scudo last year, prove to have been each sawn off the sides of the Ghirlandaio, so called, representing the 'Eterno Padre' clothed in a mystical garment and encircled by a rainbow, the various tints of which, together with the scarlet tips of the flying seraphs' wings, are darted down into the smaller pictures and complete the evidence, line for line. It has been a grand altar piece, cut to bits," etc.

[*See Frontispiece.*]

R. B. BROWNING.

44 WATER LILIES AND KINGFISHER
3 *ft.* 3 *by* 3 *ft.* 8

ITALIAN SCHOOL.

45 FULL-LENGTH FIGURE OF A SAINT STANDING, with hands tied behind
6 *ft. by* 2 *ft.* 3

R. B. BROWNING, 1875.

46 EARLY STUDIES: MAN READING A BOOK, a candlestick and skull on table; and STILL LIFE, meat and jugs on a table
3 *ft.* 2 *by* 2 *ft.* 4 (2)

R. B. BROWNING.

47 "JOE, JIM AND MADEMOISELLE SOPHIA" (two dogs and a monkey)
2 *ft.* 8 *by* 3 *ft.*

ITALIAN SCHOOL.

48 POPE CLEMENT XIII in scarlet robes, trimmed with ermine, seated; coat-of-arms at top left-hand corner
3 *ft.* 2 *by* 2 *ft.* 4

*** Clement XIII was a member of the Rezzonico family, in whose Palace in Venice—then in the occupation of Mr. Barrett Browning—Robert Browning died on Dec. 12, 1889.

R. B. BROWNING.

49 AGED WOMAN AT DEVOTIONS; and THE COBBLER
3 *ft.* 7 *by* 2 *ft.* 9 (2)

R. B. BROWNING.

50 FLAT LANDSCAPE with boulders of rocks
Signed in monogram and dated 1884
4 *ft.* 4 *by* 1 *ft.* 10

R. B. BROWNING.

51 "WATCHING THE SKITTLE PLAYERS." (Portrait of a Pig)
Signed in monogram and dated 1879
Exhibited at the Royal Academy, and at Liverpool, 1880
2 *ft.* 6 *by* 2 *ft.* 2

R. B. BROWNING.

52 OWL ON A PERCH; and EXTERIOR OF COTTAGES
18 *in. by* 24 *in. and* 14½ *in. by* 20½ *in.* (2)

R. B. BROWNING, 1882.

53 PORTRAIT OF HONORE CHARBONIER, age 80
20 *in. by* 16 *in.*

ENGLISH SCHOOL.

54 "HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX"
18 *in. by* 24 *in.*

VENETIAN SCHOOL.

55 PORTRAIT OF CATERINA CORNARO, QUEEN OF CYPRUS AND LADY OF ASOLO, in brown dress, wearing jewels in her hair

21 *in. by* 17 *in.*

*** Caterina Cornaro was, of course, "Kate the Queen" of "Pippa Passes." When Browning was in Asolo for the last time, in the autumn of 1889, he entered into negotiations for the purchase of a portion of her palace garden; but they only came to a favourable conclusion on the day of his death.

DUTCH SCHOOL.

56 INTERIOR OF A CAVE, with numerous figures

On panel

19 *in. by* 25 *in.*

WILLIAM PAGE, 1854.

57 PORTRAIT OF ROBERT BROWNING

Painted in Rome

On panel

20 *in. by* 16 *in.*

*** This picture was hailed as a masterpiece when it was painted, and is frequently referred to by the Brownings and their friends in their letters. It was sent to the Royal Academy by D. G. Rossetti for Browning but rejected.

Within two years Browning is found expressing the fear that it is deteriorating. "So it fares," he writes to D. G. Rossetti, "with Page's pictures for the most part; but they are like Flaxman the Poet's famous Kings, in a great line he wrote—"Kings do not die—they only disappear!"—*Griffin & Minchin, p.* 193.

ITALIAN SCHOOL.

58 THE MADONNA

24 *in. by* 20 *in.*

In carved frame

GORDIGIANI.

59 PORTRAIT OF ROBERT BROWNING, seated, in brown coat
28 *in. by* 23 *in.*

PORTRAIT OF ELIZABETH BARRETT BROWNING, seated, wearing dark purple dress trimmed with lace (*a pair*)
29 *in. by* 23 *in.*

*** These portraits were painted in 1860 for Mrs. Eckley, an American lady; Mrs. Browning's was pronounced by her husband to be the best portrait of the poetess. The portrait of Robert Browning has been reproduced as frontispiece to "The Letters of Robert Browning and E. B. Barrett," vol. I.

[*See Illustrations.*]

W. FISHER, 1854.

60 PORTRAIT OF ROBERT BROWNING
Painted at Rome
24 *in. by* 20 *in.*

*** Mentioned by Mrs. Browning in her Letters (vol. II, p. 163):

> Robert has been sitting for his picture to Fisher, the English artist . . . . It is an admirable likeness. The expression is an exceptional expression, but highly characteristic. It is one of Fisher's best works.

It is reproduced as the frontispiece to vol. II of the "Letters of E. B. Browning."

[*See Illustration.*]

R. B. BROWNING.

61 PORTRAIT OF ROBERT BROWNING
19 *in. by* 16 *in.*

*** Painted at Dinant in Belgium, in 1874. Reproduced as the frontispiece to vol. V of the Centenary Edition of Browning's Poems.

[*See Illustration.*]

R. B. BROWNING.

62 PORTRAIT OF ROBERT BROWNING, full-length, standing against a marble pillar, wearing a long brown overcoat. His hands are clasped before him, profile to right
5 *ft. by* 3 *ft.* 6
Exhibited at the Grosvenor Gallery, 1889

*** Begun at the Palazzo Dario, Venice, 1888, and finished at the Palazzo Rezzonico, 1889. Reproduced in Mrs. Orr's "Life and Letters of Robert Browning," 1908.

[*See Illustration.*]

WRIGHT (OF DERBY).

63 PORTRAIT OF MRS. BROWNING, THE POET'S GRANDMOTHER, *née* Margaret Tittle, in low-necked, dark red dress, her hand resting on a book—Thomson's "Seasons"

30 *in. by* 25 *in.*

*** Browning's grandmother died in 1788, ten years after her marriage, and his grandfather married again. Mrs. Orr says that he fell greatly under the influence of his second wife, who caused him to banish this portrait to a garret, on the plea that a man does not need two wives; afterwards it hung for many years in the poet's dining-room. Mrs. Orr is also our authority for the identity of the book ("Life of Robert Browning," pp. 5 and 8, 1908).

[*See Illustration.*]

TUSCAN SCHOOL.

64 CENTRE OF TRIPTYCH: CRUCIFIXION, *framed*; FOUR SIDE WINGS: SINGLE FIGURES OF MALE AND FEMALE SAINTS, *unframed*

On old Italian panels

From Casa Guidi

[*See Frontispiece.*]

ANTONIO POLLAIUOLO, 1429-1498.

65 CHRIST AT THE COLUMN, with landscapes and with figures of Saints in background

2 *ft.* 6 *by* 2 *ft.*

An old Italian panel.

From Casa Guidi. See Frontispiece

*** This is the picture referred to by Browning in "Old Pictures in Florence," Stanza XXVIII:

> Could not the ghost with the close red cap,
> My Pollajolo, the twice a craftsman,
> Save me a sample, give me the hap
> Of a muscular Christ that shows the draughtsman?

[*See Illustration.*]

TUSCAN SCHOOL.

66 FULL-LENGTH FIGURE OF ST. JEROME, standing with hand to his breast, his Cardinal's hat at his feet
20 *in. by* 14 *in.*

PORTRAIT OF A BISHOP
16 *in. by* 11 *in.* (2)
From Casa Guidi
[*See Frontispiece.*]

*** The former was attributed by Browning to Taddeo Gaddi, see "Old Pictures in Florence," Stanza XXVII:

> But are you too fine, Taddeo Gaddi,
> To grant me a taste of your intonaco
> Some Jerome that seeks the heaven with a sad eye?

R. B. BROWNING.

67 THE LAGOONS, VENICE; and two others, by unknown artists (3)

HAMILTON WILD.

68 R. W. B. BROWNING AS A BOY ON HORSEBACK, in a landscape (distant View of Siena)
13 *in. by* 10 *in.*

*** An interesting notice of the artist is given in Mr. Henry James's "W. W. Story," vol. I, p. 369. Mrs. Browning mentions this picture in a letter to Miss Browning, September or October, 1859 ("Letters," II, 345):

> Robert will have told you, I am sure, what a lovely picture Mr. Wilde (*sic*), the American artist . . has made of Penini on horseback and presented to me. It is to be exhibited in the spring in London, etc.

R. B. BROWNING, 1889.

69 PORTRAIT OF MISS BROWNING, seated, wearing a pink dress, fur cloak, and white lace cap, her hands in her lap, *unfinished*
30 *in. by* 40 *in.*

R. B. BROWNING.

70 THREE RIVER AND SEASCAPES (*small*) (3)

R. B. BROWNING.

71 "THE REAPER." A full-length figure of a woman, with a bundle of long coarse grass under her right arm and holding a small scythe in left hand; hilly landscape background
Signed in monogram and dated 1881
7 *ft.* 2 *by* 4 *ft.* 6

R. B. BROWNING.

72 LANDSCAPE, LOW COUNTRIES, with goats in foreground
Signed in monogram and dated 1883
6 *ft.* 7 *by* 4 *ft.* 8

R. B. BROWNING.

73 TWO LARGE UNFINISHED SKETCHES—Female Figures in clouds, and Sky and Cloud Effects (2)

R. B. BROWNING.

74 "DOLCI FAR NIENTE," three female figures bathing. Studies from the Nude
10 *ft.* 4 *by* 7 *ft.* 1

R. B. BROWNING.

75 "A STALL IN THE FISH MARKET, ANTWERP"
Signed in monogram and dated 1879
7 *ft.* 2 *by* 9 *ft.*
Exhibited at the Royal Academy, 1879; *at Liverpool*, 1879, *and at Melbourne* (*Gold Medal*), 1880

ENGRAVINGS, ETC.

I keep my prints, an imbroglio,
Fifty in one portfolio. *A Likeness, by Robert Browning.*

76 Portfolios, containing Sketches, Drawings, Line Engravings, Aquatints, soft ground Etchings, etc., comprising Landscapes, Portraits and Studies from the antique, by or after T. Gainsborough, W. Prout, P. Sandby, G. Morland, J. Varley, etc. (3)

77 Similar Portfolios, containing engraved Portraits in line, *suitable for extra-illustrating*; Sketches and Drawings in water-colour, including a Study for the Water Snake in "Paracelsus"; Water-colour Drawings, by R. W. B. B. ("Pen Browning") of Otterton, 1870, of Pet Animals and of Foreign Scenes; also Engravings in aquatint and stipple, and Etchings (3)

78 Similar Portfolios, containing some Mezzotint Portraits, Sketches in water-colour, Engravings in line, Studies in pencil and chalk, etc. (3)

79 An Album of Water-colour Sketches, *mostly signed R. W. B. B. and dated*, comprising Views of Pornic, St. Marie, etc.; also Portraits of and relating to "Paracelsus" (1)

80 Portfolio, containing Prints in mezzotint and line, by or after Van Ostade, Teniers, McArdell, W. Blake, etc. (1)

81 Similar Portfolios, containing Engravings, Sketches, etc., including Water-colours, *signed R. W. B. B.* (3)

UNKNOWN.

82 Portrait of Aurelius Rezzonico (Clement XIII). *Silk-work print in fine old Florentine carved frame*
17 *in. by* 12½ *in.*

83 An Album containing Sketches by R. W. B. B., etc.; a Portfolio, similar to the above; and two similar packets of Prints, etc. (4)

84 Portfolios, containing Photograph Portraits, many being presentation copies signed and presented to Robert Browning by Sir F. Leighton, G. F. Watts, R. Lehmann, etc.; others, signed by Robert Browning and with notes in his autograph; also Photograph Views, of Shalstone, etc. (2)

85 Large Portfolios, containing Prints by R. Earlom, J. R. Smith, V. Green and W. Ward; also Engravings in line, and Drawings (2)

86 Large Portfolios, containing a similar collection of Mezzotints, Photographs of Italian Scenes, Engravings, etc., including some Presentation Photographs (2)

Framed.

87 Legros. La Source aux Masques; and the same (*No.* 2) (2)

88 Legros. Landscape, *signed*; and Marteau de Porte (2)

89 Audran, after N. Poussin; Armide cherchant à se venger de Reynault, *signed by Browning in pencil, and dated Nov.* 18, 1835; and two others (3)

*** The original of the first of these is in the Dulwich Gallery, which was often visited by Browning as a boy.

90 Sketch of Robert Browning's Father, by Miss Browning; and two others (3)

91 Portrait of Mrs. Browning, *inscribed "From R. & E. B. B., Rome, May,* 1859"; and a Portrait of Robert Browning (2)

92 Photograph of Elizabeth Barrett Browning and her Brother; and two others (3)

93 Photograph of Robert Browning; and of Mrs. Browning and her Son (2)

94 Playbill of Macready in "Strafford," May 1, 1837; and another (2)

95 Browning, Miss. Crayon Portrait of Robert Browning, 15 *in. by* 11½ *in.*, *c.* 1865; and a small engraved Portrait of their Grandfather (2)

95* Browning, Miss. Crayon Portrait of her Father; and two others (3)

The Browning Collections.

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II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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The Browning Collections.

SECOND DAY'S SALE.

AUTOGRAPH LETTERS
and Manuscripts.

A. L. s. = autograph letter signed, one entirely in the handwriting of the signer.

L. s. = letter signed, the signature only in the handwriting of the sender.

A. D. s. } = as above, reading document for letter.
Doc. s. }

LOT 96.

ACTORS, MUSICIANS, ETC., including Salvini (8), Joachim, Sir H. Tree, Sir H. Irving, Sir S. and Lady Bancroft, Mrs. Bernard Beere, etc. *a parcel*

97 ALLINGHAM (W.) Twenty-five A. L. s. 62 pp. 8vo and 4to, 1853-89, delightful and entertaining letters, the early ones being full of good-natured gossip of the many famous artists and authors who were friends both of the writer and of the Brownings; he speaks of D. G. Rossetti's marriage, of William Morris's "miraculous" house at Greenwich, describes Carlyle:

> Just back from Scotland, sitting on the hearth rug by a hot fire with back against the mantelpiece, in a rich dressing gown and smoking cap, smoking —face rustic brown, eyes flaming—vigorous altogether, but still refusing comfort as usual, grumbling about Frederick the Great, etc.

There are many glimpses of Tennyson, for whose "Idylls of the

LOT 97—*continued.*

King" Allingham had only a lukewarm admiration, and an interesting description of a visit to Goethe's house, where the writer found a presentation volume of Carlyle's "German Romance" —unopened. Elsewhere we read of Holman Hunt's picture "Christ found by Mary in the Temple" being sold by the artist to Gambart for £5,500, and shown in Bond Street to "crowds after crowds" at a shilling a head. Finally, remembering Mr. Sludge, the medium, it is amusing to read this story of his prototype, Hume, the spiritualist:

> who brought up a ghost the other evening at some grand house who intimated ... that he was in Heaven, and being asked how he liked it, said "better than he expected."

(25)

98 AMERICANS, including C. E. Norton, Bret Harte, Paul Hamilton Hayne and Hatty Hosmer, the American lady sculptor, who knew the Brownings at Rome in the Fifties; Letters relating to Mr. Thaxter, for whose tomb Browning wrote an epitaph; Letters to Mrs. Browning; many Letters from admirers (some addressed to "Robert Browning, Poet, London"); etc. *a parcel*

99 ARNOLD (Matthew) Fourteen A. L. s. 1861-77, referring to "The Ring and the Book," "Agamemnon," "Artemis Prologizes," and the writer's intention not to stand for the Lord Rectorship of St. Andrew's University when he thought Browning was a candidate in 1877; and two others (16)

100 ARNOULD (Joseph) afterwards Sir Joseph Arnould, Judge of the High Court at Bombay, one of Browning's earliest friends, a trustee o his marriage settlement, Ten A. L. s. 27 pp. 8vo and 4to, 1842-50. —DOMETT (Alfred) the prototype of "Waring," also referred to in "The Guardian Angel," the closest of Browning's early friends, Seventeen A. L. s. 56 pp. 1846-87, and the "farewell scrap" that he wrote to Browning just before sailing for New Zealand in 1842; three of the letters are written from New Zealand, one of which describes Domett's feelings on reading "Waring"; the rest are written after his return to England in 1872; with a book containing copies of Browning's Letters to him (28)

101 ARTISTS, including W. Page, the American artist who painted Browning's portrait; G. Natorp, Sir E. J. Poynter, Sir E. Burne-Jones, Sir W. B. Richmond, G. F. Watts, Val Prinsep, W. P. Frith, Felix Moscheles, Sir J. E. Millais, Sir H. Herkomer, etc. *a packet*

102 AUTHORS, SCHOLARS AND JOURNALISTS, including Thomas Hardy, J. L. Warren (Lord de Tabley), The Hon. Mrs. Norton (original of "Diana of the Crossways"), Jean Ingelow, Sir Henry Taylor, Sir Edwin Arnold, William Clyde Fitch, W. G. Wills, Edmund Yates, Leslie Stephen, David Masson, Andrew Lang, William Bell Scott, C. J. Lyall, Sir Francis Doyle, A. Birrell, C. G. Leland, etc. *a parcel*

103 BARRETT (Miss E. B.) afterwards Mrs. BROWNING, Twenty Letters to Sir Uvedale Price, 1826-7 (*some incomplete*), with a copy in her handwriting of a Letter from him, and a Letter to a mutual friend, in all 119 pp. 4to in her handwriting; with two Auto. MSS. 5½ pp. 4to of a Poem addressed to him on his birthday, 1827; and eleven Letters from him to her (34)

*** Sir Uvedale Price was the friend and neighbour of the Barretts in Herefordshire. Miss Barrett wrote an elegy on his death, an autograph manuscript of which was sold in these rooms on July 30, 1912.

104 BARRETT (Miss E. B.) A. L. 4½ pp. 4to, *March* 19, 1828, to her grandmother, but never sent, giving a most interesting account of her first meeting with H. S. Boyd, and of a carriage accident which happened to her when she was on her way to see him; with two Auto. MSS. of a Poem entitled "The Reply of Malvern to the Address of H. S. Boyd, Esq. on the occasion of the Arrival of the Princess Victoria," 2½ pp. 4to and folio, *one torn and mended*

105 BARRETT (Miss E. B.) Early Letters, including a Letter in Latin to her eldest brother, 1 p. 8vo; Letter to her uncle, Samuel Barrett, apparently written for her by her mother, *Nov.* 1818; Political Letter to a member of the Government; etc.

106 BARRETT (Miss E. B.) Draft of an A. L. s. to the Ladies' Committee in Leeds of the Anti Corn Law League, refusing to write a poem for them, *Feb.* 10, 1845; Auto. Drafts of other Letters; in all about 11 pp. (6)

107 BARRETT (Miss E. B.) A Note Book, containing some of her earliest Poems, 1814-6, some written down by her mother, probably none autograph; Childish Verses, written when she was only 8 to 10 years old, to her parents, brothers, sisters, etc., with a copy of a Narrative of a Visit to Paris in 1815 by her brother; in all 94 pp. 4to

108 BARRETT (Miss E. B.) Julia or Virtue, a Novel, MS. 15 pp. 4to, with dedication to her grandmother, *Hope End, July* 17, 1816

*** It is extremely difficult to say whether these early MSS. are autograph or not, this appears to be partly in Miss Barrett's writing.

109 BARRETT (Miss E. B.) Glimpses into my own Life and Literary Character, Auto. MS. 80 pp. sm. 8vo

*** This must have been written in 1821, for in a sentence on the last page the writer says "I have carried up the tragi-comedy to the epoch when I have reached my fifteenth year." Her early work, "The Battle of Marathon," is mentioned, and an extremely interesting account is given of her early enthusiasms and disappointments.

110 BARRETT (Miss E. B.) Pocket Diary for 1823, with some Auto. Notes for reading in that year; and a Pocket Note Book, 1824-5, with many notes and criticisms on books read; in all over 200 pp. *bound in russia, with clasp*

*** The books criticised or analysed include Locke's "Essay on the Human Understanding" and Kant and Berkeley's "Philosophies." There are also translations from the Spanish, Notes for a Preface to the "Essay on Mind," "List of Books I wish to have," etc.

111 BARRETT (Miss E. B.) Three small Note Books, 1842-4, containing in all about 60 pp. of her writing, including Rough Notes for Passages in "A Drama of Exile"; Notes on Italian artists, Addresses (including that of Mr. Browning, New Cross, Hatcham, Surrey); Translations from Petrarch; the Sonnet on Haydon's Portrait of Wordsworth; Sonnet to George Sand ("A Desire"); "The Princess Marie," a poem apparently not included in the collected edition of her works; etc.

112 BARRETT (Miss E. B.) Three Note Books, containing Auto. Notes, some in pencil, one said to contain her "Day and Night Thoughts"; and a tiny Book, in a red silk case, containing a poem "To Mary"

113 BARRETT (Miss E. B.) Two Note Books, containing about 125 pp. folio and 8vo, including portions of an early Draft of the translation of "Prometheus Bound"; Notes for the Preface to the "Essay on Mind"; a Note in French on Swedenborg, etc.; one of the books is dated 1824 (2)

114 BARRETT (Miss E. B.) Note Book, with Auto. Poems, about 58 pp. 4to, *mostly fair copies*, entitled "MSS. by Elizabeth B. Barrett"

*** The titles of the poems are as follows: The Cry of the Human, Wisdom Unapplied, The Maiden's Death, To a Friend painting my Picture, The Gorse ("written in sickness—but *in happiness*"), The Repose ("written in sickness, but *much happiness*, 1839"), Calls on the Heart, A Sabbath on the Sea, L. E. L.'s Last Question, Once, From Below and from Above, Sonnets in the Night (9), The Fourfold Aspect, and Valediction. Several of them are unpublished, at least under the above titles, in the collected edition.

115 BARRETT (Miss E. B.) Note Book, containing copies of Letters addressed to the Rev. Dr. Adams, Master of Pembroke College, Cambridge; various Auto. MSS. of Miss Barrett; and her collection of Autograph Letters; *purple morocco, gilt and blind tooled, g. e. with clasp* 4*to*

*** There are about 30 pp. in Miss Barrett's writing, all being apparently copies, they include: Extracts from the Letter of a Lady in Russia, detailing the History of Mme. Collins' Elizabeth; the original story of the "Bride of Lammermoor," in a letter addressed to Sir James Stuart of Caithness, to whom she was great-grand-aunt; Letters from Canon Riego to T. Easthope, Esq. M.P. relating to his sister, the patriot's widow; Poems and Epigrams by H. S. Boyd; Extracts from the Rev. George Barrett Hunter's

LOT 115—*continued.*

Sermons, preached extempore at the Independent Chapel, Sidmouth, 1833 (where the Barretts were living at the time), and Poems by A. Crosse, Esq.

The autograph collection includes A. L. s. by the following: Lord Brougham, Sydney Smith, W. Wordsworth, Southey, S. Rogers, T. Campbell and others, *mostly very short.*

The book also contains a pencil drawing of a young man, and his character in French (headed "Portrait d'Edmond") in what appears to be the early hand-writing of Miss Barrett; possibly it represents one of her brothers.

116 BARRETT (Miss E. B.) Early unpublished Poems, MSS. 27 pp. 4to and folio, chiefly addressed to her father and other members of her family, and about leaving Hope End (her father's place in Herefordshire) for Dorking, 1819-25, *some possibly not in Miss Barrett's writing*

117 BARRETT (Miss E. B.) ESSAY ON MIND, two Auto. MSS. (*neither quite complete*), 165 pp. 4to, with Auto. MSS. of two other Poems published with it in 1826, and a written Criticism of the volume, 4 pp. 4to (? by John Kenyon); and a copy of the Book, presented by Miss Barrett's father to John Kenyon, and by him to Robert Browning, *with inscriptions, original boards, uncut*

*** The other poems, of which the auto. MSS. are included in this lot, are the Lines on the Death of Lord Byron (*incomplete*), and two MSS. of Lines on a Portrait of Riego's Widow; in all 6 pp. 4to.

118 BARRETT (Miss E. B.) A Drama of Exile, Auto. MSS. of portions of this dramatic Poem, about 50 pp. 8vo

119 BARRETT (Miss E. B.) Poems, mostly early, believed to be unpublished, Auto. MSS. on 28 pp. folio and 4to, with some Poems, apparently not autograph, 6 pp., *dated* 1817

*** The titles of the auto. poems are Rime and Reason, The Vision of Epicurus, Meditations, Fragment of an Essay on Woman, To my Sister on her Birthday, On the Present State of Greece, Upon a Piece of the Palm that grows on the top of the Acropolis at Athens, The Rose and Zephyr, Fortune Telling, etc.

120 BARRETT (Miss E. B.) Poems, mostly early, believed to be unpublished, Auto. MSS. on about 40 pp. 4to

*** The titles of the poems are: The Poets' Enchiridion, The Poets' Record (Two MSS. and a fragment), The Suliot Boy, A Sunset, Kings, Hymns sung on the occasion of the annual sermon for the benefit of the Sabbath school, Verses written in the Olney Hymnbook, The Appeal, The Statesman's Funeral (on the death of the Rt. Honble. George Canning, 1829), etc.

121 BARRETT (Miss E. B.) A large number of Auto. Fragments of Poems (*mostly early and probably unpublished*), including portions of the auto. MS. of Leila, a tale in verse, songs, moral and philosophical poems, etc. *a parcel*

122 BARRETT (Miss E. B.) A large Collection of Auto. Fragments of Prose, including sketches for a tragedy (? Psyche), fragments of Novels, Anecdotes, Essays, Translations, etc. *a large parcel*

123 BARRETT (Miss E. B.) Auto. Draft of a Letter, entitled "A Thought on Thoughts," 9½ pp. 4to, addressed to the editor of the *New Monthly Magazine*

124 BARRETT (Miss E. B.) A large number of Auto. Scraps in prose and verse, *mostly too fragmentary to be classified, but many of considerable interest* *a parcel*

125 [BARRETT (Miss E. B.)] LINES, H. H. Pencil Drawing of Hope End, Miss Barrett's early home, *dated Apl.* 11, 1877

126 BRIGHT (John) Auto. Transcript of John Logan's poem "To the Cuckoo," 28 lines, 2 pp. 8vo, endorsed by Browning with a note (dated *March* 23, 1867) of the reason why Bright sent the poem, namely that, in an argument as to the respective merits of Logan's and Wordsworth's poems to the Cuckoo, Bright, in opposition to Browning, supported the claims of the former; and a covering note from Lady Hobart, at whose house they had met (2)

127 BROWNING (Robert) father of the poet, 1781-1866, various Auto. MSS., several illustrated by himself with grotesque drawings, including many notes on literary topics, etc.

*** It is well known that Browning's father sometimes wrote on the same subjects as his son; for instance, he began to compose a poem on the Pied Piper, and suggested the plot of a romance on Sordello; it is, therefore, not surprising to find among these papers one on "Sludge the Medium," with grotesque illustrations; it seems to resemble, in parts, his son's famous poem, but there is nothing to show whether father or son first chose the subject or found the name. There is also an amusing set of illustrated verses called "The Anatomical Parish," written to teach his grandson the names and positions of the principal bones of the human body; such a rhyme as the following is not unworthy of his son:

> And in vestry affairs that the clerk Gastroenemius
> In all parish matters so very abstemious.

128 BROWNING (R.) father of the poet, Twelve A. L. s. 45 pp. 8vo, to his son and daughter, chiefly about obscure points of mediæval papal history; one letter congratulates his son and daughter-in-law on the birth of their son (13)

*** In view of the use which Browning made of the "Roman murder story," it is interesting to find that one letter discusses at length the mystery of a murder at the house of Mr. Kent, at Roade, which thrilled England in 1859; the writer even made a plan of the house (*included in this lot*), which bears a note in his son's writing of the circumstances in which it was made.

129 BROWNING (R.) father of the poet, "The Nomenclator," Two Auto. MSS. of about 350 pp. 8vo, with an A. L. s. 3 pp. 8vo [*n. d. but* 1855], from his son about the work, and a preface, $3\frac{1}{4}$ pp. 8vo, by Mrs. Browning

*** This work was intended to facilitate reference to any name in the Old Testament, and Browning's letter refers to negotiations undertaken with a view to getting it published. He also sends the title-pages of the two volumes of "Men and Women."

130 BROWNING (Mrs. E. B.) A LARGE PACKET of A. L. s. to Miss Mitford, authoress of "Our Village," probably between Three Hundred and Four Hundred Letters, *mostly unpublished*

*** In her "*Recollections of a Literary Life*," Miss Mitford has left an interesting account of her first meeting with Miss Barrett in 1836, and from that date till the death of the elder lady in 1855 the two were on terms of intimate friendship. It was she who gave Miss Barrett her little dog "Flush," which she carried with her when she left her father's house on Sept. 19, 1846. It was to Miss Mitford, again, that Mrs. Browning entrusted the printing of the "*Sonnets from the Portuguese*," and she wrote of her to Ruskin after her death that:

> It was a great, warm, outflowing heart, and the head was worthy of the heart.

FORTY-NINE OF THESE LETTERS have been published by Sir F. G. Kenyon in the "Letters of Elizabeth Barrett Browning," 2 vol. 1897, the rest are believed to be unpublished.

131 BROWNING (Mrs. E. B.) A Correspondence with Hugh Stuart Boyd, the blind scholar, whose friendship with the authoress is commemorated in her poem "Wine of Cyprus," and in three sonnets expressly addressed to him

*** They seem to have become acquainted about 1826, when Boyd was living at Great Malvern, where Miss Barrett used frequently to visit him, reading and discussing Greek literature with him. especially the works of the Greek Christian Fathers. He died on May 10, 1848.

There are about TWO HUNDRED AND FORTY LETTERS in the handwriting of Miss Barrett (*including some written for Mr. Boyd and his wife*), and about One Hundred and Seventy from Mr. Boyd to her.

SIXTY-SIX OF THESE LETTERS have been published by Sir F. G. Kenyon; the rest are believed to be unpublished.

132 BROWNING (Mrs. E. B.) ONE HUNDRED AND TWO LETTERS to Mrs. Martin, 1832-61; and Two Letters, 6 pp. 8vo, to her from Robert Browning

*** Mrs. Martin was a life-long friend, the acquaintance probably having been made while the Barretts were at Hope End and the Martins living near Tewkesbury.

SEVENTY-ONE LETTERS addressed to her are printed in Sir F. G. Kenyon's collection.

133 BROWNING (Mrs. E. B.) upwards of FIFTY LETTERS to John Kenyon, with three Letters to him from Robert Browning, one from Sarah Coleridge, and one letter from him to Mrs. Browning before her marriage

*** John Kenyon played a very important part in the lives of the Brownings. He was a schoolfellow of Browning's father, and it was through him that the poet first met his future wife. After their marriage he assisted them financially and made them a generous legacy in his will. "Aurora Leigh" was partly written at his house in the Isle of Wight and is dedicated to him.

One of Robert Browning's letters refers at some length to the picture of Andrea del Sarto in the Pitti Palace, which Kenyon wanted Browning to get copied, and which inspired Browning's poem; the writer complains that copyist's terms are exorbitant. TWENTY-SEVEN LETTERS to Kenyon are printed in Sir F. G. Kenyon's collection.

134 BROWNING (Mrs. E. B.) FIFTY-FIVE LETTERS and Three Fragments to Mrs. Jameson, authoress of "Sacred and Legendary Art," Nine Letters from her to Mrs. Browning, and Four Letters to her from John Kenyon (68)

*** Miss Barrett does not appear to have met Mrs. Jameson till 1844, but from that date till the latter's death on March 17, 1860, they were very close friends. It will be remembered that the Brownings travelled with her from Paris on their first visit to Italy, and owed much to her kindness.

THIRTY-ONE LETTERS to Mrs. Jameson are printed by Sir F. G. Kenyon.

135 BROWNING (Mrs. E. B.) SEVENTEEN LETTERS to Miss Thomson, afterwards Mme. Emil. Braun

*** Miss Thomson was a friend of Kenyon's, and in 1845 edited an anthology to which she invited Miss Barrett to contribute. After her marriage she visited the Brownings in Florence with her husband.

Four letters to Miss Thomson are printed by Sir F. G. Kenyon.

136 BROWNING (Mrs. E. B.) A. L. s. 4 pp. 8vo, *n. d.* [*April*, 1857], to Napoleon III, in an envelope endorsed by Miss Browning "never sent"

*** A dignified and touching letter, asking the Emperor to pardon Victor Hugo, who was at this time living in exile in Jersey; it is reproduced in facsimile in the "Letters of Elizabeth Barrett Browning":

> I am only a woman, and have no claim on your Majesty's attention, except that of the weakest on the strongest. Probably my very name as the wife of an English poet, and as named myself a little among English poets, is unknown to your Majesty. I never approached my own sovereign with a petition, nor am skilled in the way of addressing kings, yet having, through a studious and thoughtful life, grown used to great men (among the dead at least), I cannot feel entirely at a loss in speaking to the Emperor Napoleon, etc.

137 BROWNING (Mrs. E. B.) Letters to her from Fanny Kemble, Hatty Hosmer, the American lady-sculptor, Vernon Lushington, etc., Poems addressed to her by G. P. R. James, and others; letters about her to Robert Browning *a parcel*

138 Browning (Mrs. E. B.) Note Book containing 45 pp. (a few in pencil) of passages copied from various authors in her handwriting

*** The passages copied include fourteen poems by William Blake, passages from Schlegel's course of dramatic criticism, the Elizabethan dramatists, Swedenborg, Bishop Andrewes, Fuller's "Holy State."

139 Browning (Mrs. E. B.) Two Note Books, one presented by her sister Arabel, with inscription, containing the first very rough autograph drafts for "Aurora Leigh," which was apparently at first to have been called "Aurora Vane," and other poems, in all about 470 pp. 8vo

*** The other poems include: "The Dead Rose," "Not Gay," "How a lady should love," "Hector in the Garden," "Sonnets on the Silence," "Flush or Faunus," "The Finite and Infinite," "The Runaway Slave," Stanzas on Life, Loving, etc. The MS. of "Aurora Leigh" is full of erasures and in parts quite illegible.

140 Browning (Mrs. E. B.) Two Note Books, containing about 175 pp. of her auto. poems and notes

*** The poems are all written after her marriage, and include rough drafts of some of her latest poems included in "Poems before Congress," such as "Napoleon III in Italy," "Italy and the World," "The Dance," etc.; or uncollected such as "The Musical Instrument," "King Victor Emmanuel entering Florence," "The Sword of Castruccio Castracani." There are also fair copies of earlier poems: "The Morning at Sea," "A Child's Thought of God," "Calls on the Heart," "Confessions," "Wisdom Unapplied," "The Runaway Slave at Pilgrim's Point," and translations from Homer, Hesiod and Heine.

One of the books was used for scribblings by R. W. B. Browning as a child.

141 Browning (Mrs. E. B.) Two small Note Books, one containing about 60 pp. of Auto. Notes, many in Greek, mostly on Greek literature; the other bears the inscription "To my dearest Ba, from her affec^te^ Arabel—to write her notes, preparatory to the *great work on Italy!* Feb. 19, '47," and contains Auto. Notes of Italian painters, and pencil sketches by Mrs. Browning; and two Pencil Portraits, one of "Penini," perhaps by Mrs. Browning (4)

*** The sketches are extremely interesting, since they recall the places visited by the Brownings in Italy. Slight sketches of Bagni Caldi and of wooded hills on the way to Prato Fiorito recall their summer visits to the Bagni di Lucca in 1849 and 1853; others, of Vallombrosa, remind us of their attempt to spend the summer there in 1847, a project foiled by the abbot, whom Mrs. Browning, in a letter to Mrs. Jameson, called "an austere man, jealous of his sanctity and the approach of women." And, finally, there are sketches of Byron's favourite seat in the gardens of the Villa Salurro, near Genoa, and of Mme. de Warens' villa, Les Charmettes, near Chambéry, where Rousseau, in his early days, found a refuge, to remind us of the interest in things and places associated with great men of letters, which the Brownings never failed to show.

142 BROWNING (Mrs. E. B.) PROMETHEUS BOUND, a Dramatic Poem, translated from the Greek of Æschylus, Auto. MS. 50 pp. 4to, with other MS. relating to the same (*probably written by her brother, George Barrett*), 9 pp. 8vo; and AUTO. NOTES BY ROBERT BROWNING on the translation, 7½ pp. 8vo

*** Browning's notes are chiefly on grammatical points, and at the close he says:

And so it is all magnificently rendered. The above attempts at notification are the merest stoppings for a moment where I did not know my old path thro' the text again. . . . If the work were mine, I should be happy and proud, and let it alone. . . . This is not the opportunity I waited for to say my humble say on your works. Æschylus is here, and I would find you alone. As it is, take my true praise and congratulations.

143 BROWNING (Mrs. E. B.) Auto. Criticisms on some of her husband's poems, 56 pp. 8vo, EXTREMELY INTERESTING

*** The poems criticised are the following: "The Flight of the Duchess," "Luria," "A Soul's Tragedy," "The Englishman in Italy," "The Italian in England" ("A serene, noble poem this is—an heroic repose in it—but nothing to imagine queries out of, with whatever good will"), "Pictor Ignotus," "The Confessional," "Ghent to Aix," "Time's Revenges," "Saul," "The Flower's Name," "The Boy and the Angel," "The Bishop orders his Tomb at St. Praxed's Church," "The Laboratory."

"Ghent to Aix" seems to have fascinated Mrs. Browning, as it has fascinated so many other readers, and she devotes 2 pp. to its eulogy:

You have fairly distanced the rider in "Rookwood" here—not that I should think of saying so if we had not talked of him before. You hear the very trampling and breathing of the horses all through—and the sentiment is left in its right place through all the physical force and display. Then the difficult management of the *three* horses, of the *three* individualities—and Roland carrying the interest with him triumphantly. I know you must be fond of this poem; and nobody *can* forget it who has looked at it once; etc.

144 BROWNING (Mrs. E. B.) Her photograph presented to her husband, with her Auto. inscription; Auto. Copy of a Note by Carlyle on Browning; and an Auto. Note to her from her husband (3)

*** The photograph, which is stained and dirty, is inscribed:

Elizabeth Barrett Browning—for R. B. only—with all her love and very little likeness.—Sept. 17, 1858.

It does not appear ever to have been reproduced.

The note from Carlyle contains the following, in Mrs. Browning's writing:

Chelsea, 16 *Feby.*, 1851.—If at Florence you know the poet Browning (one of the bravest and most gifted English souls now living), I will send my affectionate remembrances to him.

and in Robert Browning's writing:

. . . . written to a friend of his, who showed it to E. B. B., who characteristically would preserve what I ought to destroy.—Aug. 13, '85, R. B.

Browning's other note to his wife is as follows:

DEAREST,—You will find a letter from Arabel [her sister]. I noticed the *black* seal, and, knowing your ways, could not help breaking it, to be able to save you even a moment's fear by telling you, as I now can, that it is *all right*—as the first line—all I read—convinces me. Won't you forgive me, for the true motive's sake?—Your own R. B.

145 Browning (Mrs. E. B.) Translations, Auto. MSS. 38 pp. 8vo and 4to, including an early version of a portion of Horace's "Ars Poetica" and translations of the first book of Dante's "Inferno," the opening lines of the "Iliad," and the following translations included under that heading in the collected works, some incomplete: "Cyclops and Galatea," "Paraphrases of Apuleius," "Cupid and Psyche," "Bacchus and Ariadne," from Nonnus and Hesiod, "Hector and Andromache" (portions of two versions), "The Daughters of Pandarus," and "Anacreon's Ode to the Swallow"

146 Browning (Mrs. E. B.) Auto. MS. of Poems, apparently not included in the collected edition of her works, 28 pp. 8vo and 4to, including several duplicates

*** The poems include the following: "A true dream, dreamed at Sidmouth, 1833," "A Night Watch by the Sea," "The Maiden's Death," and "To my friend the Rev. G. B. H. [George Barrett Hunter], with my poems omitting his name."

147 Browning (Mrs. E. B.) Two Note Books, containing rough drafts or fair copies of some of her latest poems and translations, about 60 pp. 8vo and 4to

*** The poems and translations include, "The Favourers," "The New Amadis," "The Little Field Rose," "Prometheus," "Anacreon's Grave," "The Divine," "The Singer," "The Violet," "The Erl King," "The Fisherman," "The King in Thule," "Eagle and Dove," "A Lament for Adonis," etc.

148 Browning (Mrs. E. B.) An Album containing photographs of contemporary politicians, mostly with the name pencilled underneath by Mrs. Browning; and another Album containing dried flowers sent to her from Palestine (2)

*** The photographs are a characteristic selection, including Napoleon III, Gladstone, Palmerston, Cavour, Pius IX, etc.; of personal friends there are only W. S. Landor and Seymour Kirkup.

149 Browning (Mrs. E. B.) "Casa Guidi Windows," part II, Auto. MS., 31 pp. 8vo; and fragments of the Auto. MS. of part I, 36 pp.

150 Browning (Mrs. E. B.) Casa Guidi Windows, another, apparently an earlier MS. incomplete, 85 pp. 8vo, the first book being called "A Meditation in Tuscany"

151 Browning (Mrs. E. B.) Poems before Congress, Auto. MS. of the poems included in this, the last volume of poetry published by Mrs. Browning, the original MS. used by the printers, 43½ pp.

*** This MS. is, unfortunately, incomplete: it lacks the last five stanzas of "The Dance." Of "A Curse for a Nation," the poem which excited so much resentment, there is a printed version (*probably from a magazine*), with numerous auto. corrections, from which the poem was apparently printed in "Poems before Congress." There is also an early MS. of the poem as it was originally published.

152 BROWNING (Mrs. E. B.) "SONNETS FROM THE PORTUGUESE," AUTO. MS. of Forty-three Sonnets, the original MS. from which they were printed (*probably in* 1850), with the printer's marks

*** "Sonnets from the Portuguese" were first printed at Reading, in 1847, under the title of "Sonnets," and they were included in the Collected Poems published in 1850 under their present title. There are now 44 sonnets, but no. 43 (of which there is no MS. in this Lot) was not included in the edition of 1850.

153 BROWNING (Mrs. E. B.) Catarina to Camoens, Auto. MS. early Draft, and Sonnets from the Portuguese, Auto. MSS. of 27 of the Sonnets, *probably also early drafts*; in all 29½ pp. 8vo

*** The "Sonnets from the Portuguese" are simply headed "Sonnets," as in the Reading edition of 1847; it was Robert Browning who chose the name by which they have become famous, taking the idea from the poem Catarina to Camoens, which was one of his favourites.

154 BROWNING (Mrs. E. B.) "Last Poems," Auto. MSS. of all the poems included under that heading in her Collected Works, except "The Best Thing in the World," "North and South," and "My Heart and I" (*see below*), 79 pp. 8vo, of Mrs. Browning's MS.

*** The poems include, "Little Matie," "A False Step," "Void in Law," "Lord Walter's Wife," "Bianca among the Nightingales," "My Kate," "A Plea for the Ragged Schools of London" (with a copy of the poem as originally printed in the form of a pamphlet), "May's Love," "Amy's Cruelty," "My Heart and I" (*in the handwriting of G. P. R. James*), "Where's Agnes," "De Profundis," "A Musical Instrument," "King Victor Emmanuel entering Florence, April, 1860," "The Sword of Castruccio Castracani," "Summing up in Italy," "Died . . . .," "The Forced Recruit," "Garibaldi," "Only a Curl," "A View across the Roman Campagna," "The King's Gift," "Parting Lovers," "The Childless Poetess" (afterwards called "Mother and Poet"), "Nature's Remorses."

155 BROWNING (Mrs. E. B.) "AURORA LEIGH," ORIGINAL AUTO. MS. from which the poem was printed, about 410 pp. 8vo (*numbered up to* 419, *but pp.* 291-9 *omitted*), *plain brown morocco, by Proudfoot, with the Browning coat-of-arms on the upper cover, t. e. g.*

*** In addition to the poem, this volume includes the title-page and dedication to John Kenyon. Page 347, in Book 8, is inserted from another manuscript, probably for the sake of the following inscription:

Read this Book, this divine Book, Wednesday night, July 9th, '56.—R. B., 39, Devonshire Place.

An amusing story is told of this manuscript by Lady Ritchie. When the Brownings came to England in 1855, it was packed in a box with Penini's velvet trousers; the box went astray for a time, and Mrs. Browning was far more agitated about the loss of her son's clothes than of her own manuscripts.

[*See Illustrations.*]

156 Browning (Mrs. E. B.) A large number of Auto. Poems, Proof Sheets with auto. corrections, etc. *apparently a portion of the copy from which the edition of* 1850 *was printed, some of the directions to the printers being in the handwriting of Robert Browning, in an old black leather case*

*** The chief MSS. amounting in all to about 42 pp. are the following: Advertisement to the New Edition, Life, A Sabbath Morning at Sea, Hiram Power's Greek Slave, The Mask, Calls on the Heart, Wisdom Unapplied, Human Life's Mystery, A Child's Thought of God, The Claim, Life and Love, Inclusions, Insufficiency, Confessions, The Runaway Slave at Pilgrim's Point and A Child's Grave at Florence.

Of the printed poems the following contain numerous important auto. corrections: Memory and Hope, The Exile's Return, Cowper's Grave, Sounds, The Name, My Doves, The Soul's Travelling, An Island, The Virgin Mary to the Child Jesus, A Romance of the Ganges, etc.

157 Browning (Mrs. E. B.) Sonnets, Auto. MSS. 24 pp. *some duplicates*

*** The Sonnets included are: Hugh Stuart Boyd, His Blindness, Legacies, His Death; Life, Heaven and Earth, The Prospect, Love, Hiram Power's Greek Slave, Future and Past, Finite and Infinite, Two Sketches, A Thought, The Soul's Expression, Flush or Faunus, The Prospect, Poet and Child, and Mountaineer and Poet.

158 Browning (Mrs. E. B.) Auto. MSS. of various Poems, in all 36 pp. 8vo and 4to (*some duplicates, many incomplete*), including a List of Poems sent to magazines, Preface to the American edition, Title-page to Aurora Leigh, The Brown Rosary, L. E. L.'s Last Question, The Cry of the Children, and The Runaway Slave at Pilgrim's Point

159 Browning (Mrs. E. B.) Auto. MSS. of various Poems, in all about 40 pp. 8vo and 4to (*some duplicates, many incomplete*), including The Gorse, Lessons from the Gorse, A Dead Rose, A Sabbath Morning at Sea, Hector in the Garden, The Fable of the Rose (afterwards called "A Lay of the Early Rose"), A Madrigal of Flowers, The Sword of Castruccio Castracani; and some unpublished Poems, including The Queen in Scotland, Mr. Rogers, and The Young Girl's Song (the latter being translated from Balzac)

160 Browning (Mrs. E. B.) Auto. MSS. about 33 pp. 8vo (*some duplicates, some incomplete*), including the following Poems: The Claim, A Mask, Confessions, How a Lady should Love, Calls on the Heart, The Child's Grave in Florence, Valediction, and The Lady's Yes

161 Browning (Mrs. E. B.) Auto. MSS. of various Poems, about 33 pp. 8vo and 4to (*some duplicates, some incomplete*), including The Despair and Rebuke, Pan is Dead, Wisdom Unapplied, Voyd in Law, and The Sword of Castruccio Castracani

162 BROWNING (Mrs. E. B.) FOURTEEN LETTERS to H. F. Chorley; and BROWNING (R.) Three A. L. s. 6 pp. 8vo, to the same; one with a P.S. by Mrs. Browning

*** Chorley was a contributor to the *Athenæum*, and Mrs. Browning's letters are largely taken up with literary matters. He was also, however, a musical critic, and Robert Browning's letter, written in 1853 from the Bagni di Lucca, is full of news of Italian music. Chorley was one of the trustees of the Brownings' marriage settlement, to which two of the letters refer. Twelve letters to Chorley are printed by Sir F. G. Kenyon, but one of these has since been given to the British Museum.

163 BROWNING (Mrs. E. B.) Upwards of ONE HUNDRED AND TWENTY LETTERS to Miss Sarianna Browning; and Eight Letters, 14 pp., from ROBERT BROWNING

*** Most of these letters are naturally taken up with family matters, the death of Miss Browning's mother, in March, 1849, being the subject of several. But there are also references to the copying by Miss Browning of the MSS. of her brother and sister-in-law. The later letters are full of stories of the sayings and doing of Mrs. Browning's child. THIRTY-FIVE OF THE LETTERS are printed by Sir F. G. Kenyon.

164 BROWNING (R.) Twelve Letters to Miss Euphrasia Fanny Haworth; and Browning (Mrs. E. B.) Fifty-Four Letters to the same (66)

*** Browning met Miss Haworth, who lived near Elstree, while staying with Macready about 1836, and she remained his friend till her death in 1883. His letters include a very interesting and important letter of 1838 (*printed by Mrs. Orr*), which gives an account of his foreign travels, and speaks at length of his love of flowers, and identifying the reference to Miss Haworth in Sordello, where she is addressed as "My English eyebright." Another mentions "Pauline," and the writer's friendship with W. J. Fox; and yet another includes the first seven lines of "In a Gondola," written for a picture by Maclise. But the finest of all is the very pathetic letter which he wrote on July 20, 1861, describing his wife's last illness and death. This, and several of the other letters, are published wholly or in part by Mrs. Orr.

Mrs. Browning's letters are all written after her marriage. They contain much talk of literature and of spiritualism, as well as more personal news. There is also a reference to Miss Haworth's portrait of Penini playing the piano.

TWENTY-ONE OF MRS. BROWNING'S LETTERS are published by Sir F. G. Kenyon.

165 BROWNING (R.) About ONE HUNDRED AND FORTY LETTERS, and Mrs. BROWNING, upwards of ONE HUNDRED LETTERS, to Miss Isa Blagden

*** Miss Blagden was perhaps the Brownings' most intimate friend in Florence: it was her villa at Bellosguardo which suggested the one described in "Aurora Leigh"; she accompanied the Brownings

LOT 165—*continued.*

to the Bagni di Lucca in 1857, and nursed Lytton through a dangerous illness there; and it was she who helped Browning to settle his affairs in Florence after his wife's death, and won his lasting gratitude by her sympathetic and efficient help. TWENTY-FOUR OF MRS. BROWNING'S LETTERS are printed by Sir F. G. Kenyon.

After Browning's return to London he made a practice of writing to Miss Blagden on the 19th of every month, and this habit continued till her death in 1872. His letters are largely concerned with his daily doings, his son, his health, his furniture left in Florence, etc., but there are many interesting references to things and people of social and literary interest. He mentions, for example, a call of four hours duration paid him by Swinburne, a meeting with Thackeray a fortnight before the latter's death, and going with Dickens to see the illuminations on the Prince of Wales's marriage.

166 BROWNING (ROBERT AND ELIZABETH BARRETT) THE LOVE LETTERS, a series of Two Hundred and Eight-four from Robert and Two Hundred and Eighty-seven from Elizabeth Barrett Browning, *in the original cases where they were always kept until sent for publication, her letters being kept by him in a marqueterie box, and his by her in a collapsible gold tooled leather case*

*** It is impossible to exaggerate the importance of this, probably the most famous series of letters in the world. We may, however, point out that it is unique in a double sense, for not only are these the only love letters which have passed between two great poets, but also they are the only letters which passed between Browning and his wife, for after their marriage they were never separated for a day. We reproduce the first and last letters of the series.

[*See Illustrations.*]

168 BROWNING (R.) and Mrs. BROWNING. Copy by Robert Browning of a Letter written by his wife to John Forster [*May* 1860], (printed in the Letters of Mrs. Browning, II, 383); Copy, also by Browning, of an allusion to his wife in "The Parisians" as "the greatest of English poetesses married to a great English poet"; and Copy by him, in pencil, of a Poem to her on her later sonnets; in all 6 pp., 8vo and 4to

169 BROWNING (R.) A. L. s. $2\frac{1}{4}$ pp. 8vo, from *New Cross, Hatcham*, to Mr. Kenyon, *n. d.* [1843], *with envelope*, on which Miss Barrett has written "Mr. Browning's autograph"

*** This is a very important letter, marking a step forward towards the acquaintanceship between Browning and his future wife.

Miss Barrett sent the MS. of her poem "Dead Pan" to her cousin, Mr. Kenyon; he forwarded it to Browning, whom he knew well, and to whom he had often spoken of Miss Barrett. This letter is Browning's letter of thanks, sent by Kenyon to his cousin, and retained by her as an autograph. Afterwards she

LOT 169—*continued.*

sent it to R. H. Horne, who had criticized the "Dead Pan," in order that he might see the opinion of a poet "whom they both admired":

> Thank you very heartily for the leave to read (and re-read) the noble verses I return. *Most* noble! And what famous versification! The grand rhymes *pair* in virtue of their essential characteristics only, and the *accidents* (of a mute or a liquid) go for nothing, just as tree matches with tree in a great avenue, elm-bole with elm-bole, let the boughs lie how they may; etc.

170. BROWNING (R.) Auto. Draft, 1 p. folio, of his Letter of thanks, written in Latin, for the degree of M.A. conferred on him by the University of Oxford in 1867

171 BROWNING (R.) Rough Draft of an A. L. s. 2 pp. 8vo (*one page in verse*), to the Editor of the *Pall Mall Gazette*; the verses, 12 lines, which are on the subject of Art, are a translation from Pindar's seventh Olympian, Epode III. The quotation, according to the letter, "immediately precedes the passage which was illustrated, some years ago, by one of the finest pictures of the President."

172 BROWNING (R.) Eleven A. L. s. (*some signed with initials only*), ten *with envelopes*, 43 pp. 8vo, *Oct.-Nov.* 1876, to Miss Egerton-Smith; and another, 2½ pp. 8vo, *March* 5, 1869

*** Intimate letters written to a lady who was at this time one of the closest friends of Browning and his sister. In 1876 they had all been spending the summer together in Arran, and these letters were written after the Brownings had returned to London, while Miss Smith was still in Scotland. There is much talk in them of musical matters, in which both the writer and recipient were deeply interested: they used to visit concerts regularly together. An interesting reference is made to some portraits:

> Our two portraits are hung up in the dining-room. I wonder how they will strike you. It is my belief that posterity will pronounce me a puzzle in that respect, no two transcripts of my respectable features being alike.

The Brownings again spent the summer with Miss Smith, this time in Switzerland in the following year; her sudden death on Sept. 14, a few days after the friends had been discussing the immortality of the soul, occasioned Browning's poem "La Saisiaz." The letter of 1869 describes an interview of the writer with Queen Victoria.

173 BROWNING (R.) Nine Pencil Sketches, in a small paper-backed book, and Two Drawings on a loose sheet of paper; with the book is a slip of paper with pencilled inscription by his father, "Sketches by R. Browning, author of Paracelsus, etc., when a child," and a lock of his hair when young

*** The drawings are spirited and rather grotesque, being obviously much influenced by his father's caricatures. They include drawings of a quack, a man on horseback who has lost his wig, another attacked by a bird, two men playing violins, men singing, a clergyman reading prayers, etc.

174 BROWNING (R.) Account with his publisher, Edward Moxon, of the sale of "Sordello," 1855

*** It appears from this account that of an edition of 500 copies, only 157 had been sold, while 86 had been given away to reviewers and friends since the publication of the poem in 1840.

175 BROWNING (R.) Auto. Character of Ferdinando Romagnoli, the writer's servant, 1 p. 8vo, *Sept.* 5, 1861 ; and Romagnoli's Marriage Licence from the Archbp. of Florence, with Auto. Note by Browning on the back, stating that he was married in Paris on July 11, 1855, to Elizabeth Wilson

*** Wilson was Mrs. Browning's maid who accompanied her when she left her father's house, and always travelled with her. There are many references to her in Mrs. Browning's letters. In 1859, when Browning undertook the care of W. S. Landor, Wilson and her husband, who was also in the Brownings' service, went to keep house for him, and remained in charge of him till his death.

176 BROWNING (Robert) Lock of Hair, in an envelope with Auto. inscription by Robert Browning :

Ba. told me years ago that the widow of Riego sent her a lock of her own hair as all the acknowledgment she could make for some verses of Ba. upon Riego. This must be the hair. RB. Alone, Casa Guidi, *July*, 1861

177 BROWNING (R.) Scraps of Paper with jottings in his writing, an interesting collection, including notes of rhymes (*e.g.* radishes—made-dishes—baddish cheese), and a note of dates connected with his second voyage to Italy in 1844, copy of a magic formula, note on Goethe, etc. *a small parcel*

178 BROWNING (R.) Auto. Notes, 7 pp. 8vo, including an Epigram on the voluntary imprisonment of the Pope as proving his infallibility ; Notes for the preface to "Agamemnon" ; Copies of Letters to the Press from critics of "Fifine at the Fair and "Halbert and Hob," etc. 8

179 BROWNING (R.) Blotter and Penwiper, in a brown paper wrapper with inscription, *dated Dec.* 1889, by Mrs. Barrett Browning, to the effect that they were used up to the last by the poet

*** The papers found in the blotter have not been disturbed, they include 7 pp. folio of corrections in Browning's writing for vol. IV, etc. (? of the collected edition of his Poems), and a page of his household accounts, also autograph.

180 BROWNING (R.) Suggestions for Subjects of Pictures, probably for his son, 4 pp. 8vo and 4to, of Pan and Pheidippides, The Witch of Atlas, Ion and Augustus Cæsar ; *none of these appear to have been utilized* (4)

181 BROWNING (R.) Auto. Motto in verse for a picture by Felix Moscheles, "The Isle's Enchantress"; and another for Leighton's picture, "Orpheus and Eurydice," which was exhibited at the Royal Academy, the motto being printed as prose in the Catalogue (2)

182 BROWNING (R.) Auto. Motto in verse, seven lines, for his son's picture, Joan of Arc and the Kingfisher ; another, in Spanish and English, five lines each, for "A Scene in the Building of the Inquisitors at Antwerp" ; and a suggestion for the treatment of his statue Dryope, interesting, with Newspaper Cuttings referring to his son's pictures ; two Letters from Burne-Jones, about one of his pictures exhibited at the Royal Academy, etc.

183 BROWNING (R.) His Russian Passport, 1834 ; Flint Arrow Heads, picked up by him on his last visit to Asolo, 1889, and found on his writing desk after his death ; Caricatures of him from "Punch," "Vanity Fair," etc. ; and other interesting Relics, including a Passport issued to W. S. Landor with his Signature *a parcel*

184 BROWNING (R.) Auto. Notes for "The Ring and the Book," $1\frac{1}{2}$ pp. 4to

*** Very interesting, as showing the extreme care with which Browning verified his statements. On the first page all the dates of events connected with the poem are set down, concluding with the Death of Pope Innocent XII in 1700 ; on the other side is an Almanack for January and February, 1698, the months of Pompilia's murder and Guido's Trial, with a note of the date of Easter-day, 1697, and of the phases of the moon during April of that year ; on April 21, there was a new moon, as Browning has here noted, and Professor Griffin states that the poet actually consulted the Astronomer-Royal on this point, before inserting the words of Caponsacchi to Pompilia with regard to their flight on April 22 :

Leave this house in the dark to-morrow night
Just before daybreak :—there's new moon this eve—
It sets, and then begins the solid black.

185 BROWNING (R.) Another series of similar Auto. Notes, $1\frac{1}{4}$ pp. 4to ; in this case, however, the dates are somewhat elaborated, but the Astronomical notes and the Almanack are omitted

186 BROWNING (R.) Auto. Notes for "Red Cotton Night Cap Country," $2\frac{1}{4}$ pp. 4to

*** These begin with the birth of Antonio Mellerio in 1827, and include notes of some of his eccentricities ; a transcript of his last Will, Oct. 21, 1869 ; Extracts from the legal proceedings taken after his death, etc.

187 BROWNING (R.) Auto. MSS. 5 pp. 8vo

*** These MSS. include seven separate translations, into Latin verse, of the sentence "You ought to sit upon the safety-valve," made in response to a challenge, Feb. 22, 1866. Translations of songs or epigrams from Anacreon, and a draft of a poem, 30 lines, beginning :

She was fifteen—had great eyes
Deep with dreams of Paradise, etc.

188 BROWNING (R.) Auto. Draft of a Poem, in blank verse, 4 pp. 8vo, unfinished and perhaps unpublished, apparently intended for 'Aristophanes Apology," but not used, beginning :

LOT 188—*continued.*

I am an old and solitary man
And now at set of sun in Sicily
I sit down in the middle of the plain
Which drives between the mountains and the sea
It's blank of nature.

189 BROWNING (R.) Auto. Verses, 23 lines, 1 p. 8vo, headed "Replies to Challenges to Rhyme"; and a Scrap of Paper, with a number of words in his handwriting, apparently other challenges to rhyme

*** We give a specimen of the rhymes:

Ah, massa! such a fiery oss
As him I rode at Timbuctoo!
He would not suit a quiet boss!
Him kick, him rear, and him buck too!

190 BROWNING (R.) Auto. Verses, 1 p. 4to, 30 lines, translation from the Iliad, Bk. XIII, 202-231

*** A rough draft with erasures, apparently unpublished.

191 BROWNING (R.) Auto. List of the Titles of six Sonnets, which, during his lifetime, were not included in any edition of his works; printed copies of two of them, "The Names to Shakespeare," and "The Founder of the Feast," with Auto. corrections; and Auto. MS. of another, "Rawdon Brown," *initialled and dated Venice, Nov.* 28, 1883 (4)

*** The first of these sonnets was written for the "Shakesperean Show-Book," published in May, 1884, in connection with the Shakespearean Show held at the Albert Hall in aid of the Hospital for Women in the Fulham Road; it is printed as a separate leaflet and dated March 12, 1884. The second was contributed to the album presented to Mr. Arthur Chappell, organizer of the Popular Concerts at St. James's Hall, in 1884; the present copy is from "The World," April 16. As given there, and in the Centenary Edition it consists of 15 lines—Browning's corrections cut it down to 14, thus making it a regular sonnet.

192 BROWNING (R.) Scraps of Verse in his handwriting, 7 lines, for the tomb of Levi Thaxter, a citizen of Boston, Mass. *dated Apr.* 19, 1885 (*printed by Mrs. Orr*), 4 lines to Sir Squire Bancroft; and two other Scraps, one with 4 lines of verse (*apparently a transcript*), the other with 8 lines

*** We quote the last two sets:

Yellow and pale as ripened corn
Which autumn's kiss frees,—grain from sheath,—
Such was her hair, while her eyes beneath
Showed Spring's faint violets freshly born.

Incerti Auctoris

Hail to the man who upward strives
Ever in happy unconcern
Whom neither blame nor praise contrives
From his own nature's path to turn
On and still on the journey went,
Yet has he kept (*words erased*) in view
Working in age with youth's intent
In living fresh, in loving true.

193 Browning (R.) A Blot in the Scutcheon, Acting copy of the Play in Miss Browning's handwriting, 40 pp. folio, *with Macready's excisions and alterations*; and two Auto. Notes by the author, *both dated Oct.* 20, 1884, *paper covers*

*** The first note, on a blank page at the beginning, runs as follows:

This is the copy (in my sister's handwriting) which was altered for acting by Macready: some of the excisions may have been restored in consequence of the play's production in print just before the production took place: but very few.

The other note is to be found at the end of the play, below the following two verses, which are written in pencil:

Within a convent's shade in stranger lands
Penance and prayer shall wear my life away.

The above, in Macready's handwriting, was the substitution for [what] he found written: this to avoid giving the piece the dignity of a Tragedy, and Mr. Phelps the distinction of playing in one!

Macready's excisions appear to amount to about 290 lines, and he has in addition substituted the following lines for Mildred's speech at the end of Act II, Scene I:

His foot is on the yew tree bough—the turf
Receives him;—now the moonlight, as he runs,
Embraces him;—but he must go:—is gone!
Ah! once again he turns!—thanks, thanks, my love!
He's gone!—Oh! I'll believe him every word. (*Exit*)

Browning's lines were:

He is gone. Oh I believe him, every word!
I was so young. I loved him so—I had
No mother. Heaven forgot me—and I fell
There may be pardon yet—all's doubt beyond.
Well, I have made him happy—Let me sleep—
No mother—Heaven forgot me—and I fell—
Surely the bitterness of death is past.

It is remarkable these lines particularly struck Charles Dickens, who had read and admired the play before it was produced. In a letter to Forster of Nov. 25, 1842, he said:

I know nothing that is so affecting, nothing in any book I have ever read, as Mildred's recurrence to that "I was so young—I had no mother," etc.

Which lines were actually spoken when the play was produced, and whether Phelps as Tresham ended the play by swallowing Browning's poison or entering Macready's convent, does not appear. A brief account of the first production of "A Blot in the Scutcheon," based on that given by Messrs. Griffin and Minchin in their Life of Robert Browning, pp. 113-119, may not be out of place. The play was accepted by Macready before he began his second management at Covent Garden, on Dec. 27, 1841; he seems, however, to have had doubts of its success, and delayed its production, till Browning insisted; ten days before the day fixed (Feb. 11, 1843), Macready declined to take his part (Thorold, Lord Tresham) unless the play was postponed till after Easter. Browning declined this and asked Phelps to take the part. At the last rehearsal Macready appeared and hinted that he would play the part after

LOT 193—*continued.*

all. Browning refused to take it from Phelps. It is alleged that Macready then took steps to ensure the failure of the play, which would probably have failed in any case, owing to the absence of his name from the bill; it was only played for three nights, the pit and boxes being almost empty.

194 BROWNING (Robert) A LAST WORD, TO E. B. B., Auto. MS. on 6 pp. 8vo of the poem now called "ONE WORD MORE," initialled at the end, and dated *Sept.* 22, 1855, *the original MS. used by the printers, with their marks*

*** This Manuscript differs slightly from the version printed in the Centenary edition; the arrangement of the sections (of which there are seventeen, instead of sixteen as at present) has also been altered. It was the last poem in the original collection of "Men and Women," published in two volumes in 1855, which is dedicated to Mrs. Browning. Though in subsequent editions of Browning's poems there have been only thirteen poems placed under this title, originally there were fifty, as stated in the opening lines of "A Last Word," and they included many of his finest works:

> Here they are, my fifty men and women
> Naming me the fifty poems finished;
> Take them, Love, the book and me together—
> Where the heart is, let the brain lie also.

195 BROWNING (Robert) HERVÉ RIEL, Auto. MS. of the first five stanzas of this famous ballad, and the first seven lines of the sixth stanza (fifty-one lines in all) on 2 pp. 4to, *the first page much stained*

*** In the Centenary edition of Browning's works Sir F. Kenyon gives the following account of the circumstances in which this poem was written and published:

> This fine ballad was the result of Browning's holidays at Croisic, near the mouth of the Loire, in 1866 and 1867. . . . Mr. George Smith, the poet's publisher, endeavoured to secure it for the *Cornhill Magazine*, but Browning, in accordance with his usual practice, rejected the idea of publication in a periodical. In February, 1871, being anxious to contribute to the fund for the relief of the distress in Paris after the siege, he wrote to Mr. Smith, offering him the right of publishing, in the *Pall Mall* or *Cornhill*, this poem ("which I like better than most things I have done of late") for whatever sum his liberality might be disposed to give. Mr. Smith responded with a cheque for a hundred guineas, which duly went to the distressed Parisians, and the poem appeared in the *Cornhill Magazine* for March, 1871. It was reprinted in the *Pacchiarotto* volume at Mr. Smith's particular request, and has since become one of the most popular and best known of Browning's poems, etc.

In Browning's letter to Mr. Smith, published by Mrs. Orr, he refers to this manuscript:

> The copy is so clear and careful that you might, with a good Reader, print it on Monday, nor need my help for corrections; . . . return the copy, if you please, as I promised it to my son long ago.

196 BROWNING (Robert) EPPS, Auto. MS. of this unpublished poem, 60 lines, 2½ pp. 4to, signed at the end (*initials only*) and dated *Jan.* 6, '86

*** A spirited ballad, commemorating the death of an English Volunteer at the defence of Ostend against the Spaniards in 1606. Blinded in one eye, he headed a sortie as standard bearer, and, being attacked by a number of the enemy, wrapped the standard round his arm in order that it might not be captured. We quote the first and last verses of the ballad :

Asks anyone—"Where's a tag for *steps?*"
  I answer—Waiting its time
Till somebody versed in the English tongue
Shall start at the challenge, cry "Unsung
  Till now, and all for want of a rhyme,
Is the prowess of Kenneth Epps?"

* * * * *

And die did Epps, with his English round:
  Not so the fame of the feat:
For Donne and Dekker, brave poets and rare,
Gave it honour and praise, and I join the pair
  With a heart that's loud though my voice compete
As a pipe with their trumpet sound.

Donne's reference to Epps occurs in his seventh satire, "To Sir Nicholas," l. 26 ; Dekker's, in "Knights Conjuring," ch. viii.

197 BROWNING (Robert) ASOLANDO, Fancies and Facts, THE ORIGINAL AUTOGRAPH MANUSCRIPT from which the volume was printed, 93 pp. 4to, *brown morocco, by Proudfoot, with the poet's coat-of-arms on the upper cover, t. e. g.*

*** This was Robert Browning's last volume of poetry, and was published on Dec. 12, 1889, the day he died at the Palazzo Rezzonico, Venice, his last moments being cheered by news of the success of the book. Of the manuscript, 90 pp. [*numbered up to* 97] are occupied by the text of the poems, the remaining three being given to the title, dedication to Mrs. Arthur Bronson [*initialled, and dated Asolo, Oct.* 15, 1889], and the table of contents. Some of the pieces in the volume were written during the poet's last stay at Asolo, in 1889 ; others are earlier, one, "The Cardinal and the Dog," having been written for Willie Macready at the same time as the "Pied Piper."

The "Epilogue" shown in our illustration, one of the best-known of Browning's shorter poems, is the subject of an anecdote told by Miss Violet Hunt in a letter to the "Spectator" Oct. 25, 1902, and quoted by Sir F. G. Kenyon in the Centenary edition of Browning's works :

On one occasion [at a lecture or concert] I quoted the lines from Browning's Epilogue, commencing

"One who never turned his back, but marched breast forward."

I was promptly asked to say it over again slowly ; pencils and odd scraps of paper were produced, and all over the tent I saw laborious efforts being made to scribble down the verse. The audience included yeomanry, C.I.V.'s, gunners, sappers, and men from three or four line battalions. I suggested that it would be better to wait until the close of the evening, when those who wished for the verse could stay behind, and I would dictate

LOT 197—*continued.*

it as slowly as they wished. When the time came, more than three hundred men left their places, and carried away the words pencilled inside pocket Testaments, note-books, on the backs of envelopes, or on any piece of paper that could be raised. "Mind you give us a fresh one next time, Miss," remarked a private in a Lancashire regiment. "Words like that stick in a fellow's head, and come to his mind more than once or twice, I can tell you."

This manuscript is of particular importance to collectors because autograph manuscripts by Browning are of extreme rarity; of the earlier poems very few are known to exist in autograph, and the original manuscripts of all the volumes published after "The Ring and the Book," with this one exception, are in the library at Balliol College, Oxford.

[*See Illustration.*]

198 BROWNING (Miss) Papers in her handwriting, including Copies of Criticisms on the works of her brother and sister-in-law; Copy of a Poem said to have been written by Mrs. Browning when only eleven years old; Copy of a passage from "Notes sur le Croisic," by Caillo jeune, which narrates the story of Hervé Riel, with ½ p. 4to copied from another authority on the same subject by her brother; and other notes by her, apparently relating to her brother's poem entitled "The Two Poets of Croisic"

200 BROWNING SOCIETY. Furnivall (Professor F. J.) and Miss Emily Hickey, Letters, chiefly about the Browning Society, of which they were the founders; with a Letter about the Chicago Browning Society; and two Letters from J. O. Halliwell-Phillipps about his quarrel with Professor Furnivall, etc. (36)

201 BUCHANAN (Robert) Forty A. L. s., 1864-79, chiefly on literary subjects (40)

202 CARLYLE (Thomas) A. L. s. 4 pp. 8vo, *June* 21, 1841, *with envelope,* A MOST INTERESTING LITERARY LETTER, criticising "Sordello" and "Pippa Passes":

Unless I very greatly mistake, judging from these two works, you seem to possess a rare spiritual gift, poetical, pictorial, intellectual . . . to unfold which into articulate clearness is naturally the problem of all problems for you, etc.

Further on he remarks that:

If ever your choice happened to point that way, I for one should hail it as a good omen that your next work were written in prose!

And concludes by wishing him:

Good speed in the name of God!

203 CARLYLE (T.) A. L. s. 4 pp. 8vo, *July* 29, 1841, another fine letter, evidently written in answer to Browning's reply to the foregoing letter:

Doubt it not at all, you will prosper exactly according to your *true* quantity of effort,—and I take it you already understand that among the "*true* quantities of effort" there are many, very many which the "public," reading or other, can simply know nothing of whatever . . . But the everlasting Heart of Nature does know them, and will truly respond to them, etc.

204 CARLYLE (T.) Two A. L. s. 3 pp. 8vo, 1841-3, about meetings with Browning (2)

205 CARLYLE (T.) A. L. s. 4 full pp. 4to, *June* 23, 1847, a remarkable letter, commencing with congratulations on Browning's marriage :

If ever there was a union indicated by the finger of Heaven itself, and sanctioned and prescribed by the Eternal Laws under which poor transitory Sons of Adam live, it seemed to me, . . . to be this ! . . . unless I altogether mistake, here is a life-partnership which, in all kinds of weather, has in it a capacity of being blessed to the Parties !

He proceeds to discuss a proposal that he should visit Italy ; speaks in a very despondent way of his own work, and of the state of England :

We seem to me a People so enthralled and buried under bondage to the Hearsays of the Cants and the Grimaces, as no People ever were before. Literally no. From the top of our Metropolitan Cathedral to the sill of our lowest cobbler's shop, it is to me, too often, like one general *somnambulism*, most strange, most miserable—most damnable? Surely men called "of genius" . . . are . . . commanded under pain of eternal death, to throw their whole "genius" into the remedy of this . . . And they spend their time in traditionary rope-dancing and Vauxhall gymnastics ; and talk about "Art" and "High Art."

Further on he specifies some of the men "of genius" alluded to :

Dickens writes a *Dombey and Son*, Thackeray a *Vanity Fair* . . . In fact, the business of rope-dancing goes to a great height ; and d'Israeli's *Tancred* (*readable to the end of the first volume*), a kind of transcendant spiritual Houndsditch, marks an epoch in the history of this poor country.

206 CARLYLE (T.) Four A. L. s. 10 pp. 8vo, 1842-7, *with envelopes*, all relating to his edition of Cromwell's Letters and Speeches ; etc. (7)

*** One letter asks for the loan of some books ; the others refer to a certain letter written by Cromwell to his son Henry, of which Carlyle wanted a copy, and used Browning as his mediator to obtain it. The owner, a Mr. Field (two letters from whom to Carlyle are enclosed), seems to have both exasperated and amused Carlyle by suggesting that he was the author of a book called Heroes Worshipped, and by offering a sketch of New Hall by himself instead of the letter, of which, however, he at last sent a transcript (*included in the lot*). The matter is alluded to in the Letters of Robert Browning and Elizabeth Barrett Barrett (vol. I ; pp. 16 and 25).

Two other Letters relating to it, from Carlyle and Browning respectively, were sold in these rooms on Feb. 19, 1913.

207 CARLYLE (T.) A. L. s. 4 pp. 8vo, *Aug.* 21, 1851, *with envelope*, asking Browning's assistance for a proposed life of Margaret Countess Ossoli (*née* Fuller) by Emerson

*** The Brownings had known this lady in Florence in 1849, and she spent her last evening in Italy at their house. She was drowned, with her husband and son, on her voyage to America. Her death was a great shock to Mrs. Browning.

208 CARLYLE (T.) A. L. s. 4 pp. 8vo, *Oct.* 10, 1851, promising Browning an introduction to George Sand from Mazzini, and suggesting that he should write for Chapman the publisher, who had just taken the Westminster Review

*** This letter was written a few days after Carlyle had left the Brownings in Paris, and he compares his journey home "to one of Jonah's days in the whale's belly."

209 CARLYLE (T.) A. L. s. 2 pp. 8vo, *Oct.* 28, 1851 ; the letter begins :

Here is the Mazzini letter (*referred to in the last lot*), not achieved till last night, the Triumvir being busy with Kossuth and other chaotic objects.

*** It may be mentioned that the Brownings duly called on George Sand, and Browning met her on several occasions.

210 CARLYLE (T.) A. L. s. 6 full pp. 8vo, *March* 8, 1852, thanking Browning for his essay on Shelley, and criticising it and the letters to which it was a preface

*** These were shortly afterwards found to be forgeries, and the book was withdrawn from circulation, but when Carlyle wrote the fraud had not been detected. He calls the essay :

A solid, well-wrought massive manful bit of discourse, and interesting to me, over and above, as the first bit of *prose* I had ever seen from you—I hope only the first of very many. . . . . This essay of yours and a little word of Emerson are the only new things I have read with real pleasure for a great while past . . . . . I admire very much the grave expressiveness of style (a *little* too elaborate here and there), etc.

Shelley, however, Carlyle did not approve of ; he calls him :

An extremely weak creature, and lamentable much more than admirable . . . . one of those unfortunates to whom the *talent of silence* . . . . has been denied, etc.

He presses Browning at some length to write more, either in prose or verse, and then says that he has given a card of introduction to M. Montégut, of the "Revue des deux Mondes," and concludes by a reference to "the flat hat of the old chansonnier," which, Browning explains in a note, refers to "Béranger, whose appearance I had described. R. B."

211 CARLYLE (T.) A. L. s. 4 pp. 4to, *Dec.* 4, 1855, asking Browning, who was in Paris, to obtain some information which the writer needed for his Frederick the Great about the Marquise du Châtelet ; at the end of the letter he says :

I got a glimpse of your "Men and Women," and will not rest till I have read it there. That old "corregidor" is a diamond.

212 CARLYLE (T.) A. L. s. 4 pp. 4to, *Jan.* 27, 1856, in answer to Browning's reply to the last letter, thanking him for information ; the letter proceeds :

We were at a country house in Hampshire during Christmas time, and the entertainment of two evenings, much the best two that turned up, was reading out of Browning's "Men and Women." The Old Corregidor (How it appears to a Contemporary), that Devil's Bishop and Gigadibs : we sat . . .

LOT 212—*continued.*

in rapt attention with the little ripples of assent (chiefly *nasal*, laughter being prohibited as it were), and understood everything—as indeed the melodious clear voice (Lady Ashburton's) had beforehand taken care to do, etc.

He also promises to send him his "poor counsel and judgment about these things."

213 CARLYLE (T.) A. L. s. 4 full pp. 4to, *April* 28, 1856, a very fine letter, criticising "Men and Women," written in fulfilment of the promise made in the last letter, *with envelope*

*** Carlyle praises the poems most generously, alluding specially to the insight, manful character, rugged humour, power of expression and rhythm—"fine *dancing* if to the music only of *drums*"—displayed in them.

Nay, in a private way, I admit to myself that here apparently is *the finest* poetic genius, finest possibility of such, we have got vouchsafed us in this generation, and that it will be a terrible pity if we spill it in the process of elaboration.

He then proceeds to charge him with being obscure; says he has had to read more than one of the poems as "a very enigma":

If you took up some one great subject, and tasked all your powers upon it for a long while, vowing to Heaven that you *would* be plain to mean capacities, then—!—! But I have done, *done.* Good be with you always, dear Browning, etc.

214 COLERIDGE (S. T.) Auto. Notes, 3½ pp. 4to, on the Differences between the Beautiful, the Picturesque and the Sublime, etc., with a Note by John Kenyon

215 DE QUINCEY (Thomas), A. L. s. 2½ pp. 8vo, to Thomas Hone, Esq., *rare.*—SYMONDS (J. A.) Two A. L. s. 11 pp. 1877, about the Professorship of Poetry at Oxford (3)

216 DICKENS (Charles), A. L. s. (*initials only*), 1 p. 8vo, *March* 12, 1866, inviting him to come and hear him read "Dr. Marigold," and meet Forster, and suggesting that he should later on go to St. James's Hall and hear him read "David Copperfield," "my own particular favourite"

217 ELIOT (George), Four A. L. s. 7 pp. 8vo, 1869-79, *with envelopes* (4)

219 FORSTER (John), Biographer of Dickens and Landor, Seventeen A. L. s. 64 pp. 8vo, interesting letters referring to Landor, Macready, and Dickens (*one letter is written from Gad's Hill Place*); another acknowledges the dedication of the third edition of Browning's works. Browning twice quarrelled with Forster, once in 1843, and again after Browning's return from Italy; on the second occasion the two men were only imperfectly reconciled; and Three Letters about Forster (20)

220 Fox (W. J.) Two A. L. s. 12 pp. 8vo, 1859-9, enthusiastically praising Aurora Leigh, and mentioning the bust of Mr. R. B. Browning by Munroe.—Talfourd (T. W.) Author of Ion, Four A. L. s. 5 pp. 8vo and 4to, one asking Browning to dinner to meet Wordsworth; another, sending him a sonnet in his honour composed by the writer (6)

221 Gaskell (Mrs.) Two A. L. s. 9½ pp. 8vo and 4to, one written *Dec.* 15, 1853, is A MOST REMARKABLE LETTER, showing the writer's sympathetic nature, and giving a most vivid description of a visit to Haworth, and of Charlotte Brönte's lonely life there with her father and her old cook, then aged 93

On the left . . . is the sitting-room, where five Miss Bröntes were reared . . . She lives alone in this haunted room, looking on the grave-stones and the desolate moors beyond—while he, the all but blind old man, leads his solitary life in the room on the right hand side, etc.

222 Hamerton (P. G.) Five A. L. s. 19 pp. 8vo, 1879-82, asking for Browning's support in his candidature for the Professorship of Fine Arts in Edinburgh, for permission to dedicate to him his book "The Graphic Arts," and asking him to join in the protest against the destruction of the façade of St. Mark's at Venice.—Zimmern (Helen), Eleven A. L. s. (16)

223 Haydon (B. R.) Artist, Five Letters to Miss Barrett, and Twenty-one from Miss Barrett to him (*several incomplete*), 1842-5

*** One of Haydon's letters contains a replica in pen-and-ink of his sketch of Keats, and an amusing anecdote of a breakfast party given by Leigh Hunt: (26)

Knowing the poetical irregularity of Hunt's domesticities, I told Keats I should breakfast before I went, and go over about 11, saying "I'll bet 5 to 1 by that time you will not have seen the breakfast cloth."

At 11 I walked over, and found Keats and a party patrolling before the house on the grass, in doleful sarcasm, as they had been there two hours without a morsel. I laughed ready to drop, and said "What's the matter? for this is worse than usual." "Oh," said Keats, "his wife's sister tried to drown herself this morning in one of the ponds, and it was so shallow she only tumbled in the black mud, and has just gone in covered, being pulled out by two labourers!"

224 Honours and Distinctions. Letters requesting Browning to allow himself to be nominated for the Lord Rectorship of Glasgow and St. Andrew's Universities; others referring to the degrees conferred on him by Oxford University, and his diploma as M.A., his notice of election to the Athenæum Club, Feb. 4, 1862; etc.

a parcel

*** In spite of many applications, Browning would never allow himself to be nominated for an honorary post at any university, fearing the public speaking and the expense which it would entail.

225 Horne (R. H.) early friend of Mrs. Browning, Author of Orion, Thirty-seven A. L. s. 1863-83, including a pathetic letter written at the age of 81 asking Browning to sign his request to the Government for an increase of his pension, etc. (37)

226 HOUGHTON (Richard Monckton Milnes, Lord) Thirty-nine Letters and Notes, 1856-89, including an unused letter of introduction to Victor Hugo, 1866.—DUFFERIN (Lord) Viceroy of India, Nine Letters, several referring to the sonnet Browning wrote ("Helen's Tower") for the tower which he put up to his mother's memory at Clandeboye (48)

227 HUNT (Leigh) Six A. L. s. 18 pp. 8vo, 1856-7, expressing the writer's admiration for "Men and Women," making arrangements for a meeting, alluding to his religious beliefs, etc. (6)

228 JAMESON (Mrs.) Authoress of "Sacred and Legendary Art," etc., Five A. L. s. 19 pp. 8vo and 4to, *Sep.* 22–*Oct.* 17, 1846, to Lady Byron, widow of the poet, with Two Letters from Lord Wentworth, Lady Byron's grandson, presenting them to Browning; and a Sketch of Avignon, by Mrs. Jameson, *Oct.* 8, 1846; Two Pencil Sketches of Caterina and The Gipsy Bewitches the Duchess, by Miss Jameson's niece, *Pisa*, 1846 (11)

*** These very interesting letters were written while Mrs. Jameson was travelling towards Pisa from Paris with the Brownings, who, it will be remembered, were married on Sep. 12, and left London on Sep. 19. The first letter describes the arrival in Paris of "my poet and my poetess—a pretty pair to go thro' this prosaic world together"! Mrs. Jameson appears to have had doubts of the success of the marriage, for though she calls them a "charming, fugitive pair," and admits that they are both "so good," and that "the deportment of both is in the best taste," she had not faith in the "poetical temperament as a means of permanent happiness":

> *He* is full of spirit and good humour, and his unselfishness and his turn for making the best of everything, and his bright intelligence, and his rare acquirements of every kind render him the very prince of travelling companions, *but* (always BUTS ! !) he is in all the common things of this life the most unpractical of men, and the most uncalculating, rash—in short the worst *manager* I ever met with; *she* in her present state—and from her long seclusion almost helpless—now only conceive the menage that is likely to ensue and without fault on either side ! ! etc.

229 JOWETT (B.) Forty-five A. L. s., and one from Florence Nightingale while she was nursing him, interesting letters about Browning's D.C.L. degree, his portrait by his son, which he presented to Balliol College, "Sordello" and other poems, a visit to Tennyson in 1889, etc. (46)

230 KELSALL (T. F.) A packet of Letters, with some from Mrs. Kelsall, chiefly referring to T. L. Beddoes, the poet, whose friend and executor Kelsall was (Beddoes' MSS. were given by Mr. Kelsall to Browning, by whom they were handed to Mr. Edmund Gosse to be used for his biography); and a Photograph from a picture of Beddoes, aged 23, presented to Robert Browning by Mr. Kelsall, with inscription by the former to that effect *a parcel*

231 KINGSLEY (Charles) A. L. s. 3 pp. 8vo, *July* 9, 1867, about an essay by Mr. Dowden on "Sordello."—KINGLAKE (A. W.) A. L. s. 3 pp. 8vo, *Oct.* 20, 1884.—TRENCH (Archbishop), Seven A. L. s. (9)

232 LANDOR (W. S.) Two A. L. (*one signed, one with signature cut off*) to Miss Barrett, *October*, 1844, *and July*, 1846, the first expressing his admiration for her poetry, and the second thanking her for her appreciation of his works, containing the following amusing excuse for not having written earlier:

The fact is I could not, by any exertion of ingenuity, decypher your signature. Do you write your name in such manner that nobody may attempt a forgery? There are higher and better things in which you ought to be content to be inimitable.

233 LANDOR (Walter Savage) Savonarola e il priore di San Marco, Auto. MS. in Italian, with signature and dedication, 4 pp. folio, and a copy of the Printed Pamphlet, *Sep.* 7, 1860 (2)

*** This was the last of Landor's Imaginary Conversations: it is dedicated to Garibaldi, and was sold for the benefit of his soldiers wounded in the campaign of '59.

234 LANDOR (W. S.) Note Book: Auto Notes, about 30 pp. 4to, many on literary or autobiographical topics. Some of the opinions expressed are remarkable, *e. g.*:

We have had in England no poet comparable to Otway since his lamentable death.

The greatest works of genius are the oldest.

Two things ... are to be especially avoided; namely to recommend a medicine and a wife, etc.

235 [LANDOR (W. S.)] Miss Rose Paynter (afterwards Lady Sawle), Album, with her auto. verses, and several short auto. poems or epigrams, over 150 lines in all, by W. S. Landor, 1840-56, *bound in contemporary blue morocco, gold tooled*

*** Landor made this young lady's acquaintance at Bath about 1840. She was a connection of the Aylmer family, and her lineage and Christian name revived memories of that Rose Aylmer to whom Landor had been tenderly attached more than forty years before. It was of her that he wrote that famous and exquisite elegy beginning "Ah, what avails the sceptred race," which it is said that Charles Lamb, drunk or sober, would always be repeating. In this volume there is another brief poem to her:

ROSA MAJOR, *Oct.* 1796.

She who inspires this verse shall be
Unrivall'd evermore with me,
Until the happier one draws nigh
Who loves her half so well as I.

Hardly any one of the poems by Landor in this book is without some felicity of thought or expression. Among the best is the following:

I never thought to see thee end in blanks
So soon, O cherisht book!
Return to her who filled a few, with thanks
Upon thy saddened look.

Bid her, in these or other lands, be blest
With health and love and peace,
Devoting thus one vacant page, we rest,
For here our wishes cease.

May 1, 1841.

236 LANDOR (W. S.) Note Book, about 40 pp. 4to, containing Auto. notes on Campbell's "Gertrude of Wyoming," which he preferred to the "Faerie Queene," Dickens' "All the Year Round," the prospective secession of the Southern States of the U.S.A., 1861, etc.

237 LANDOR (W. S.) Another similar Note Book, over 70 pp. 4to, with notes on Macaulay, Washington Irving, who is called "the Addison of America," an epigram in Latin Alcaics on Charlotte Corday, criticisms of Shakespeare, Milton and Byron, a Latin epitaph on his dog Pomero, etc.

238 LANDOR (W. S.) Seventy-one A. L. s. to Browning, about 160 pp. 4to, 1840-64, a very interesting and important series, not only from a literary point of view, but also as throwing light on the intimate personal relations between the two poets. Landor was a great admirer of Browning's work, as Browning of his, and in a fragment of a letter of 1836 to some friend (*included in this lot*) he says that the author of "Paracelsus" is already a great poet, and will be among the greatest. Other letters contain verses to Mrs. Browning, an epitaph on himself as the poet of Rose Aylmer, fragments of an imaginary conversation between Abelard and Heloise, and much enthusiastic praise of Browning's poetry, which is, however, somewhat discounted by the writer's equal enthusiasm for the poems of Thomas Campbell and Mrs. Hemans. Some of the later letters, of which there are many written between Browning's departure from Florence after his wife's death in 1861 and Landor's death in 1864, contain pathetic accounts of the writer's infirmities (71)

239 LANDOR (W. S.) A. L. s. 1 p. 8vo, *June* 26, 1864 [*dated by Browning*], his last letter to Browning, written within three months of his death, which took place on Sep. 17, 1864:

DEAR BROWNING

It is now several weeks since I totally lost my voice and hearing. My last effort of writing is being made now, to thank you for your innumerable proofs of kindness, and to say that I have ever been most justly and affectionately Your obliged

WALTER LANDOR.

Need I tell you how how grateful I am to Mr. Twisleton?

[*See Illustration.*]

240 LANDOR (W. S.) Various Auto. MSS. in prose and verse, some probably unpublished, about 40 pp. 8vo and 4to

*** Among these interesting MSS. are two brief sets of verses, first published by Sir Sidney Colvin in his monograph on Landor, on Giallo, the poet's dog, the successor of Pomero, given to him by W. W. Story, and the other to Ionè and Ianthè, addressed to two young ladies whom Landor knew when he lived in S. Wales about 1794-7, and whose names in everyday life were Jones and Jane (Swift, afterwards Countess Molande). Among the other MSS. are several Odes in Latin and English to Garibaldi (those in Latin

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were written in August, 1859, they are mentioned by Mrs. Browning, *Letters II*, p. 324), Prose Dialogues between Agatha and Theodore, and Emma and her Parents, A Dialogue in Verse between Diana and her Nymphs, Comments on his Trial for Libel in 1858, A Sicilian's Hymn to Proserpine, The Confession of a Pythagorean, An Ode to the Princess Belgiojoso, etc.

241 LANDOR (W. S.) A large number of Auto. Scraps in verse and prose, some in Latin, many of great interest, with photographs of Landor, a water-colour Sketch of one of his dogs, several copies of his Remarks on the Libel Action against him in 1858, printed Appeal to the Italian Supreme Court in the case between Landor and M. Antoir, his neighbour at Fiesole, *presented to Browning, with inscription by him, etc.*

242 LANDOR (W. S.) Auto. MSS. about 12 pp. folio and 4to, with several Auto. Scraps, including a Proclamation to the Sicilians; a Letter to Landor from his son Walter, with a pencil Sketch by him of Landor's villa; and a pencil Sketch of Llanthony Abbey, probably by Lady Sawle, for the name "Rose" is written beneath by Landor, etc.

243 LANDOR (W. S.) Lead for Casa Guidi Windows, Auto. Poem, 26 lines (*one couplet written twice over*), 1 p. 4to, signed in full and dated *June* 29, "in the morning before breakfast"; and an Auto. Couplet in Latin elegiacs on Italy, signed "W. Landor," *Sep.* 15, with auto. inscription by Browning "written impromptu on a book, it being too dark to see at the table," *Siena, Sep.* 15, '59, *R. B.*) (2)

*** The "Lead for Casa Guidi Windows" is about Syracuse and Garibaldi, and was no doubt written shortly after the latter's conquest of Sicily in 1860.

244 Landor (W. S.) Auto. MS. of his Sonnet to Robert Browning, ½ p. 4to

*** This sonnet contains the lines:

Since Chaucer was alive and hale
No man hath walked along our roads with step
So active, so enquiring eye, or tongue
So varied in discourse, etc.

245 [LANDOR (W. S.)] Thirty-one A. L. s. from Landor's niece, Miss Sophia Landor, and other members of his family, about Browning's care for the poet, business and family questions, the accounts kept for Landor by Browning, etc. (39)

246 LEIGHTON (Lord) Thirty-eight A. L. s., including one important Letter of 1862 about the monument over Mrs. Browning's grave, which the writer was designing; other later letters refer to Mr. Barrett Browning's pictures, the motto Browning wrote for Leighton's picture "Orpheus and Eurydice," "Balaustion's Adventure"; and a Letter from W. E. Gladstone, referring to Leighton, *July* 2, 1885 (39)

247 LETTERS of Congratulation on the marriage of Robert Browning and Miss Barrett, from R. H. Horne, Monckton Milnes (Lord Houghton), Mr. and Mrs. Basil Montagu.—KENYON (John) Seven A. L. s. to Browning, his father and his sister, one about the marriage (14)

248 LOCKER-LAMPSON (F.) Poet and Book Collector, Ten A. L. s., including one to Miss Browning, 1870-90; one an interesting Letter suggesting that Browning should write the life of his, Browning's, father, and speaking of the latter's love of old books and prints, of his drawings, etc.; one of the other Letters, of 1877, accompanies a Sonnet addressed by Lord Rosslyn to Browning (10)

249 LOWELL (J. R.) Ten A. L. s. 12 pp. 8vo and 4to, 1880-5, when the writer was American Minister in London; one about "How we brought the good news from Ghent to Aix"; another about a proposed copyright treaty between England and the U.S.A. (10)

250 LYTTON (Lord) Poet and Viceroy of India, about Fifty A. L. s. to Browning and Mrs. Browning, and some MS. Verses, *many being interesting letters on literary subjects*; with an A. L. s. 8 pp. 8vo from Mrs. Browning, *Aug.* 19, 1860, and one from Browning, 4 pp. 8vo, *Aug.* 20, to Lord Lytton, both criticising a volume of his poems *a parcel*

*** Lord Lytton made the acquaintance of the Brownings when he was attached to the Legation at Florence in 1853, and soon became intimate with them. In 1859 he spent the summer with them at Bagni di Lucca, and was nursed by them through a severe illness. He remained a life-long friend of Browning.

251 MACREADY (W. C.) Twelve A. L. s. 1835-56, with one from Mr. William Archer, 1888, about Macready's biography (13)

*** The earlier letters refer to "Paracelsus," "Strafford" (*which Macready produced*), a reading of Bulwer Lytton's play "Richelieu," etc.; a letter of 1852 thanks Browning warmly for condolences on the death of Mrs. Macready, and another of 1856 invites him and Mrs. Browning to Elstree. These two letters are of some importance in the biographies of the two men, as they show that though they did not meet till after Mrs. Browning's death, they were reconciled very much earlier. They had quarrelled in 1843 over Browning's play "A Blot in the Scutcheon."

252 MACREADY (W. C. junior) Four pencil Drawings to illustrate "The Pied Piper of Hamelin," and three to illustrate "Crescentius"; two A. L. s. 2 pp. 8vo, about the drawings, one dated *May* 18, 1842; and an Auto. Note by Miss Browning, which we quote in full, describing the circumstances under which the drawings were made and the poems written (7)

In May, 1842, Macready's eldest little boy was confined to the house by a cough. To amuse him, Robert wrote two poems which the child was to illustrate—"Crescentius, the Pope's Legate," and the "Pied Piper." At first, there was no thought of publishing them, but I copied the "Pied Piper"

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and showed it to Alfred Domett, who was so much pleased with it that he persuaded Robert to include it in the forthcoming number of "Bells and Pomegranates."

"Crescentius" he did not publish till the last in "Asolando" [as "The Cardinal and the Dog."]

These are the boy's illustrations.

253 MARTIN (Lady, Helen Faucit) Twenty A. L. s. 1853-88, and three A. L. s. from Sir Theodore Martin; Lady Martin's first letter asks permission to produce "Colombe's Birthday," which was in fact first played in this year, with Lady Martin as the heroine; another letter describes a visit to Queen Victoria at Osborne, and there is a very long enthusiastic letter written after finishing "The Ring and the Book" (23)

254 MARTINEAU (Miss) Ten long Letters to Miss Barrett, on literary matters and referring to Wordsworth, etc.; with Letters from Rhoda Broughton, Adelaide Sartoris and other ladies, to Mrs. Browning or her husband (52)

255 MAZZINI (G.) A. L. s. 2 pp. 8vo, *n. d.*, in Italian, saying he has read and re-read "The Italian in England."—ANDERSEN (Hans Christian) Four Lines of Verse, in Danish, copied out by Browning, and dated *Rome, May* 28, 1860.—GOBINEAU (Comte de) Author of "La Renaissance," and other works in which the ideas of Nietzsche are anticipated, MS. adaptation in French of Browning's Poem "Confessions"; and other Poems and Letters, in French, Italian or German (14)

*** Browning probably met Hans Andersen at the Storys' in Rome. It is recorded that at a children's party at their house, the Palazzo Barberini, after Hans Andersen had read out his "Ugly Duckling," Browning followed with the "Pied Piper," and finally Story, playing on his flute, which passed for bagpipes, headed a grand march of the children. Hans Andersen, too, was a favourite of Mrs. Browning, and the subject of "The North and the South," the last poem she ever wrote.

256 MILSAND (J.) French Critic and Author, one of Browning's closest friends in middle life, his portrait is drawn in "Red Cotton Night-cap Country," and to him was dedicated "Parleyings with certain people of importance in their day," Sixty-six A. L. s. all in French, many on literary matters, some to Miss Browning (66)

257 MISCELLANEOUS, including Sir Henry Parkes, F. T. Palgrave, Mrs. Drew (daughter of Mr. Gladstone), James Knowles, Frances Power Cobbe, G. J. Holyoake, T. H. Huxley, and the Hon. Mary Boyle, the latter of whom was one of the Brownings' earliest friends in Florence *a parcel*

258 MORRIS (William) Three A. L. s. 9½ pp. 8vo, all appeals to sign protests or memorials of different kinds.—SHARP (William) (Fiona MacLeod), Biographer of Browning, Three A. L. s., two mentioning D. G. Rossetti.—ROSSETTI (Wm.) Six A. L. s., one to Mrs. Browning

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thanking her for sending him a copy of "Poems before Congress," others referring to the production of "Strafford" in 1886 and to some Shelley documents mentioned by Forster in his "Life of Landor"; etc. (14)

259 NOEL (The Hon. Roden) Six A. L. s. 15 pp. 8vo, 1885-6, one criticising the performance of "Strafford" in 1886, etc.—DE VERE (Aubrey) Seventeen A. L. s. and a Card, 20 pp. 8vo, 1857-75, interesting literary letters, one containing a detailed criticism of "Men and Women," another referring to Landor.—ROBINSON (Mary) Ten A. L. s. mostly on literary matters (33)

260 PEERS AND DIVINES. Lord Coleridge, L.C.J. (15), Lord Carnarvon (7), Lord Rosebery, Dean Farrar, Dean Milman, Canon MacColl, Dean Stanley, etc. (45)

261 POEMS by various hands, including a copy by Browning, *dated Oct.* 3, 1859, of Landor's verses to Mrs. Browning; Two Sonnets written by Miss Haworth "To the author of Paracelsus," copied out by Macready; Poems copied out by Miss Browning; etc. (22)

262 PROCTER (B. W.) Barry Cornwall, Thirty-seven A. L. s. 1837-69, with Eight A. L. s. from his wife, and one from his daughter Adelaide Procter, sending a transcript of some cancelled lines in Locksley Hall (46)

*** An interesting series of letters from one of the first of Browning's admirers. The earliest letter of the series thanks him for sending a book—presumably "Paracelsus." The later letters are full of news of Tennyson, Forster, Kenyon, and other friends. In one letter Procter says quaintly of "Aurora Leigh" that it is "a fine, manly poem."

263 PROUT (Father Francis Mahoney), Author of "The Bells of Shandon," Four A. L. s. 4½ pp. 4to (*damaged*), 1847-50, amusing, high-spirited Letters, giving glimpses of Dickens eating dinners in the Temple, Thackeray riding in the Park, Carlyle, Forster, Macready, etc. It may be mentioned that Father Prout met the Brownings at Leghorn in 1846, and cured Browning of fever at Florence in 1848 by a liberal dose of port wine and eggs.—KIRKUP (Seymour) Fifteen A. L. s. about 60 pp. 8vo, giving Browning the news of Florence in the sixties, speaking much of Landor and his family. There is a good deal of talk about spiritualism, in which Kirkup was a firm believer. He even attempted to convert Landor, and Browning had a very curious experience with a medium at his house (see *Mrs. Orr, and Mrs. Browning's Letters, vol. II, p.* 395). Kirkup is perhaps chiefly remembered as the discoverer of the portrait of Dante in the Bargello.—GOETHE (W. von) grandson of the poet, A. L. s. in German, 1 p. 8vo, *Nov.* 1850, written after spending two days with the Brownings at Florence (20)

264 PUBLISHERS, including Charles S. Francis (about the American issue of "Aurora Leigh"), Theodore Tilton, James T. Fields, Samuel Lucas, Baron Tauchnitz, C. Kegan Paul, and Chapman *a parcel*

265 Rodin (A.) A. L. s. 1 p. 8vo, *Jan.* 2, 1883, "Permettez moi de vous écrire pour vous exprimer combien je suis honoré de pouvoir donner quelques conseils de sculpture au fils du Grand Poète Anglais, etc."; a signed Photograph of his Bust of Victor Hugo; and another A. L. s. 1 p. 8vo, *n. d.* about the Bust (3)

266 Rossetti (D. G.) A. L. s. 4 pp. 8vo, *Oct.* 17, 1847, *from* 50, *Charlotte St., Portland Place, with envelope*

*** A LETTER OF EXCEPTIONAL LITERARY INTEREST, the first ever written by Rossetti to Browning, when the former was only 19 years of age, and A REMARKABLE MEMORIAL OF TWO GREAT POETS:

It is now two or three months ago that I met, at the British Museum, with a poem published in 1833, entitled Pauline, a Fragment of a Confession, which elicited my warm admiration, and which, having failed in an attempt to procure a copy at the publishers, I have since transcribed. It seemed to me, in reading this beautiful composition, that it presents a noticeable analogy in style and feeling to your first acknowledged work, "Paracelsus"; so much so, indeed, as to induce a suspicion that it might actually be written by yourself, etc.

[*See Illustration.*]

267 Rossetti (D. G.) Six A. L. s. 8 pp. 8vo (*one to Mrs. Browning*), all written during the Brownings' stay in London and Paris in 1855-6 (6)

*** One letter asks permission to bring his brother with him on Thursday evening; as the post-mark on the envelope is Sep. 26, this probably refers to the famous meeting on Sep. 27, when Tennyson read out "Maud." The other letters contain offers to send Page's portrait of Browning to the Royal Academy, and references to a proposed portrait of Miss Browning by Rossetti, and to an illustration for "Pippa Passes," by a lady pupil of Rossetti.

268 Rossetti (D. G.) A. L. s. 6 pp. 8vo, *Feb.* 6, 1856, a very interesting letter, speaking of "Men and Women," Ruskin and "Modern Painters," Carlyle, William Allingham, etc.

*** After criticising Page's portrait of Browning at some length, and referring to his own

indifferent head from the same model (now looking down at me from the mantelpiece).

the writer observes:

After all, I am not sure whether one has not one's own view of a poet as much as of his poetry; is one much likelier to be pleased with a portrait of him than with an illustration to his works?

269 Rossetti (D. G.) Two A. L. s. 11½ pp. 8vo, *April-May*, 1856, interesting letters about the rejection of Page's portrait of Browning by the Academy, and speaking at some length of many important Pre-Raphaelite pictures exhibited at the Academy that year; he particularly praises W. L. Windus' "Burd Helen," Hughes' "Eve of St. Agnes," Millais' "Autumn Leaves" (now in the Public Gallery at Manchester), and Holman Hunt's "Scapegoat" is also mentioned. Further he quotes from vol. IV of "Modern Painters," and Ruskin's praise of "The Tomb at St. Praxeds."

270 ROSSETTI (D. G.) A. L. s. 5 pp. 8vo, *Sep.* 21, 1859, a letter of introduction presented by Burne-Jones, *with envelope*

*** A very interesting letter, which begins:

You know my friend Edward Jones very well; only, being modest, he insists that you do not know him well enough to warrant his calling on you in Florence; and as this is to be one of the best of the many pleasures in his trip to Italy, I must even ensure it to him by this note, etc.

The writer also refers to Page, the American artist, and continues:

I have to thank Mrs. Browning most warmly for wonderful "Aurora Leigh!" I can recall my first feeling on reading that book, only as a sort of wonder that one should be able actually to know, as a person, the origin of so much that was new in the world, etc.

271 ROSSETTI (D. G.) A. L. s. 4 pp. 8vo, *from* 16, *Cheyne Walk, n. d.; but post-mark Jan.* 14, 1863, about restoring Browning's pictures, and asking Browning to give him that "Helen" subject which he had mentioned to Leighton:

Pray do give it me if you don't want it; and if you can increase the gift with the correct original passage relating the fact I will paint it forthwith, for I want to paint a life-size "Helen."

272 ROSSETTI (D. G.) Three A. L. s. 12 pp. 8vo, *Jan. Feb. and March*, 1869, all expressing the writer's admiration for "The Ring and the Book," SUPERB LETTERS OF GREAT LITERARY INTEREST (3)

*** In the first letter Rossetti calls "Caponsacchi":

The very greatest thing you have yet done!

In the second letter he says that "Pompilia" is:

As noble and lovely as "Caponsacchi," and what more can be said?

While in the third letter, in which his enthusiasm culminates, he notices:

The serene splendour of the Pope's section.

which, he supposes,

Must be admitted as the grandest piece of sustained work in the whole cycle of your writings.

The details everywhere he finds "too right to be real," and thinks that if he were

to follow in detail all the heartfelt beauties of Caponsacchi's narrative . . . there would be no end to my letter—only to your patience.

Even the lawyers he finds

Both admirable and astonishingly individual. And how intensely Italian is the humanity of "Dominus Hyacinthus." It quite recalls the domestic life of my childhood, passed wholly among Italians, though in England.

Finally, at the end of the third letter, he sums up the causes of his admiration in noble and eloquent phrases, concluding as follows:

And highest of all is the fact that it is to the inmost centre of the emotion that the mind reverts in closing the book, and finds itself still gazing with Caponsacchi on the "lady, tall, pale, beautiful, strange and sad," and still thrilling to those all-expressive words of his:—

"You see, we are
So very pitiable, she and I,
Who had conceivably been otherwise."

273 Rossetti (D. D.), Six A. L. s. 13½ pp. 8vo, 1863-72, thanking Browning for several of his works, including the "Selections," 1863, "Dramatis Personæ," 1864; "Balaustion's Adventure," "Prince Hohenstiel-Schwangau," 1871, and "Fifine at the Fair," 1872

*** Of the first of these he remarks:

Concerning this book, all your lieges of oldest standing will feel some pangs of selfishness. "Had I," each will say, "but had the doing of it." For not even the poking of one's own fire, perhaps, is so peculiarly unapproachable a privilege as the insight into one's own poet.

Of the "Dramatis Personæ" he praises especially "Rabbi Ben Ezra," "A Death in the Desert," and "Caliban upon Setebos."

274 Rossetti (D. G.) Seven A. L. s. 13 pp. 8vo, 1862-1871, and two from other members of his family, asking permission for Henry Wallis, painter of the "Death of Chatterton," to see Leigh Hunt's original bust of Shelley, which belonged to Browning, inviting him to contribute a poem to the "Fortnightly Review," to allow his name to appear on the committee of a subscription list for a testimonial to George Cruikshank, etc. (9)

275 Ruskin (John) A. L. s. 12 pp. 8vo, *Dec.* 2, 1855, to Robert Browning, a most important and amusing letter, complaining of the obscurity of Browning's verse, and containing a detailed criticism of his poem "Popularity"

*** Ruskin treats the poem as he has done a famous passage from "Lycidas" in "Sesame and Lilies," analysing it line by line, almost word by word. The results are occasionally ludicrous, as in his comments on the last line of the poem:

"What porridge had John Keats?"

"Porridge is a Scotch dish, I believe; typical of bad fare. Do you mean that Keats had bad fare? But if he had—how was he kept safe to the world's end? [see stanza II of the poem], I don't understand at all!!!!!!!"

But the writer admits that he has found great things in Browning; and compares him to an Alpine glacier, bright and deep, but full of clefts.

276 Ruskin (J.) A. L. s. 2 pp. 4to, *Nov.* 27, 1856, an important letter, beginning:

I think "Aurora Leigh" the greatest poem in the English Language, unsurpassed by anything but Shakespeare—*not* surpassed by Shakespeare's *sonnets*—and therefore the greatest poem in the language. I write this, you see, very deliberately, etc.

After making a few criticisms of details, he continues:

For the rest, I am entirely subdued—or raised—to be Mrs. Browning's very humble votary and servant; I feel, for the time, as if *I* could do nothing more in describing—or in saying anything—as if, indeed, nobody *could* say anything more now—without appearing to be saying something weak in thought and unmelodious in English, etc.

277 Ruskin (J.) Twenty A. L. s. 36 pp. 8vo and 4to, 1856-1884, to Robert Browning, including interesting and characteristic letters on Art, Literature and Politics

*** There are references to D. G. Rossetti, "half lost in mediævalism

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and Dante," to poems by William Morris, which the writer calls "most noble—very, very great indeed," presumably alluding to the "Defence of Guenevere," as the letter dates from the year of its publication, 1858. A letter of Nov. 17, 1861, condoles affectionately with Browning on the death of his wife, and speaks of the writer's own "established sense of unredeemable, unparalleled loss." In a letter of Jan. 28, 1865, he denounces with unconventional vigour what he calls "that poem of yours on table rapping," no doubt "Mr. Sludge the Medium." "I am violently grieved and angered (he says) by the abuse of a talent like yours on such a matter," etc. Another very remarkable letter is concerned with Browning's poem "The Lost Leader" and Shelley, for whom the writer expresses unmeasured contempt, asserting that "one might write Shelley by Shrewsbury clock." He gives two specimens of his powers in that direction, of which we quote the following, preserving the author's spelling:

It was a little lawny islet
By anemone and vilet
Like mosaic-paven.
There sat a gentleman—flushed and shy—
And a girl with a corkscrew curl in her eye
On the grass, between—was a large eel-pie—
And a ham-bone—cleanly shaven,
And the gentleman asked—in accents mild—
"WAS it *quite* enough soaked, before it was biled?"
And the lady replied—as she pulled a vilet
Off the little lawny islet
"Didn't I tell you—Jane would spile it."

278 RUSKIN (J.) Thirteen A. L. s. 39 pp. 8vo and 4to, 1855-61, to Mrs. Browning, including some very interesting letters about the future of Italy, his own works, a visit to Miss Mitford, Robert Browning's poetry, Jane Austen's novels, the paintings of Paul Veronese and of Turner, Mrs. Browning's use of the English Language, etc. (15)

*** Throughout the letters he shows the most enthusiastic admiration for Mrs. Browning's genius as a writer, and great despondency about his own work. The last letter is dated May 13, 1861, and is accompanied by two notes in the handwriting of Mrs. Browning, probably first drafts of her answer.

279 SARGENT (John Singer) Photograph of a Picture by him of a Spanish Dancer, presented to Mr. R. B. Browning, with inscription by the artist

280 SMART (Christopher) 1722-71, Auto. MS. headed Psalm 131, translated by Sir Philip Sydney, 10 lines, 1 p. 4to; with printed receipt signed by Smart and dated by him *June* 8 (*the year* 1764 *is printed*), for 5/3 received from the Rev. Mr. Percy, being first payment for a new translation of the Psalms and a Set of Hymns

*** Smart's translation of the Psalms was published in 1765, his one poem, the "Song to David," first published two years earlier, and said to have been composed in a madhouse, being reprinted with

LOT 280—*continued.*

them. The Rev. Mr. Percy was most probably the Bishop of Dromore and editor of the ballads.

It should be added that Browning was all his life an admirer of Smart's "Song to David"; perhaps he first heard of the poet through his translation of Horace, which Reuben Browning gave him, in 1824; at all events he refers to him in "Paracelsus" [Act I, l. 770-4], and one of the "Parleyings to certain people of importance in their day," published in 1887, is addressed to him.

281 SMART (Christopher) On Gratitude, to the memory of Mr. Seaton, Auto. MS. poem, 48 lines, $2\frac{1}{4}$ pp. 4to, signed in full

*** Mr. Seaton was no doubt the Rev. Thomas Seaton, 1684-1741, founder of the Seatonian prize for sacred poetry at Cambridge, which was won by Smart in 1750, the first year it was offered.

282 STOWE (Mrs. Harriet Beecher) Author of "Uncle Tom's Cabin," A. L. s. 10 pp. 8vo, *Nov.* 20, 1860, to Mrs. Browning, about a spiritualistic experience

283 SUMNER (Charles) Abolitionist, a Leaf from his Common-place Book, containing a quotation of 12 lines in his handwriting from "Casa Guidi Windows," with a note in the handwriting of Mrs. Browning.

284 SWINBURNE (A. C.) A. L. s. 3 pp. 8vo, *June* 7, 1869, *with envelope*, disclaiming any intention "to filch the office of Landor's biographer" from Forster

285 SWINBURNE (A. C.) A. L. s. 4 pp. 8vo, *Feb.* 25, 1875, *with envelope*, an interesting letter expressing the writer's gratification that Browning was pleased with the enthusiastic eulogy of his poems contained in Swinburne's preface to Chapman's works. After speaking at some length of the obscurity of Chapman's poems, the letter continues:

> At nineteen I knew "Sordello" by heart from end to end—nay, I believe my blood is on your head and his, for I got "ploughed for Smalls" owing to my confining my study for the month previous to *that* in lieu of Euclid—and the hard hearts of examiners would not have accepted a declamation of Salinguerra's soliloquy as compensation for a sum in rule-of-three; etc.

286 SWINBURNE (A. C.) A. L. s. $2\frac{1}{2}$ pp. 8vo, *Oct.* 24, 1877, *with envelope*, thanking Browning for sending him his "Agamemnon," and praising the "fine scholarship and subtle dexterity of the version."

287 SWINBURNE (A. C.) A. L. s. $3\frac{1}{2}$ pp. 8vo, *May* 27, 1878, *with envelope*, thanking Browning for his "new book" (? *La Saisiaz*): he has been laid up with influenza and has been summoned to Paris by "My master Victor Hugo—and from him an invitation is to me a summons—to come and sit near him at the forthcoming Voltaire festival," etc. He hopes to send Browning shortly a new volume of his own poems.

288 SWINBURNE (A. C.) Three A. L. s. $11\frac{1}{2}$ pp. 8vo, *Jan.-Feb.* 1881, sending Browning a volume of his poems, and referring at considerable length and with great bitterness to the attack made on the writer by Professor F. J. Furnivall (3)

289 TENNYSON (A.) Four short A. L. s. to Mrs. Browning, *all with envelopes*, written during the Brownings' stay in London in 1852 (4)

290 TENNYSON (A.) A. L. s. 1½ pp. 8vo, *n. d.*, a curious letter in the form of a dialogue between himself and his wife, who urges him to write to Mr. Browning:

. . . . he has given you a crown of violets.

H.: He is the greatest-brained poet in England. Violets fade; he has given me a crown of gold.

W.: Well, I meant the Troubadour crown of golden violets . . . .

H.: Then I'll go up and smoke my pipe and write to him.

W.: You'll go up and concoct an imaginary letter over your pipe, which you'll never send.

H.: Yes, I will. I'll report our talk; etc.

291 TENNYSON (A.) A. L. s. 1 p. 8vo, *Farringford, Oct.* 11, 1865:

Very welcome is the nosegay [the selection from Browning's poems published this year in Moxon's Miniature Poets], not only for the love in the gift—which makes me, who am physically the most unbumptious of men and authors, proud—but also for its own very peculiar flowerage and fructification, for which I think I have as high a respect as any man in Britain. . . . . My wife always remembers you—and another.

292 TENNYSON (A.) A. L. s. 1 p. 8vo, *Aug.* 1889, in answer to one from Browning congratulating him on his 80th birthday:

I thank you with my whole heart and being for your noble and affectionate letter, and with my whole heart and being I return your friendship. To be loved and appreciated by so great and powerful a nature as yours will be a solace to me, and lighten my dark hours during the short time of life that is left to me.

This fine letter is no doubt the last which passed between the poets.

[*See Illustration.*]

293 TENNYSON (A.) Eleven short Letters, 1864-1880, and one to Mr. R. B. Browning, seven of them thanking Browning for gifts of his successive volumes of poetry as they appeared; in no case is any criticism of the poems attempted, but all the letters testify to the admiration and affection which Tennyson felt for Browning. In one of the other letters, dated Feb. 8, 1880, he expresses his gratification that he, "whom Professor Morley calls a born dramatist, should approve of my little play." The letter to Mr. R. B. Browning thanks him for sending "Asolando," "of course he would have given me his new volume had he lived."

294 TENNYSON (Lady) Eight A. L. s. 1865-89, one of the letters sympathizing with Browning about the unfortunate reference to his wife published in the Letters of Edward FitzGerald, 1889 (8)

295 TENNYSON (Lady) Six Letters to Mrs. Browning, 1852-57, *with envelopes*, all friendly letters, one long and interesting, about Tennyson's work; with a Note from Lord Tennyson to his caretaker, telling him to let the Brownings have his house, if not already let (7)

296 TENNYSON (Frederick) brother of the Laureate, Two A. L. s. 17 pp. 8vo, 1857, one a very long and rambling letter to Mrs. Browning about the climate of Jersey, Napoleon III and the number 666, spiritualism, his brother's "Idylls of the King," etc.

297 TENNYSON FAMILY. Ten Letters from the poet's sons and daughters-in-law (10)

298 THACKERAY (W. M.) A. L. 1 p. 8vo, *Nov.* 19, 1859, *with envelope*, a charming letter, which we quote in full:

A friend of Robert Browning and Elizabeth Barrett, his wife, has agreed to become Editor of a Magazine wh is to appear with the New Year.

He wishes to provide for the public as much amusement, as much instruction, as much knowledge, pleasure, poetry, pathos, fun, as can be procured for love or money. He has a great deal of the first and a liberal portion of the latter to offer to such contributors as R. and E. B. B. Have one or both of you a short poem wh you can give for an early number of the *Cornhill Magazine?*

(Private). Two young ladies named Thackeray send very kind remembrances to the above-mentioned lady and gentleman.

299 THACKERAY (W. M.) A. L. s. 2 pp. 8vo, *April* 2, 1861, to Mrs. Browning, *with envelope*, explaining with great delicacy and consideration why he had been unable to use a poem by Mrs. Browning in the *Cornhill Magazine:*

. . . . You see that our Magazine is written not only for men and women, but for boys, girls, infants, sucklings almost; and one of the best wives, mothers, women in the world writes some verses, wh I feel certain would be objected to by many of our readers . . . there are things *my* squeamish public will not hear on Mondays, though on Sundays they listen to them without scruple. . . . To have to say No to my betters is one of the hardest duties I have—but I'm sure we must not publish your verses—and I go down on my knees before cutting my victim's head off, and say, "Madam, you know how I respect and regard you, Browning's wife and Peniny's mother: and for what I am going to do, I most humbly ask your pardon."

The poem in question was "Lord Walter's Wife." Both these letters are printed in the Letters of E. B. Browning, vol. II, pp. 444-6.

300 TROLLOPE (ANTHONY) A. L. s. ½ p. 8vo, *Oct.* 13, 1882, inviting Browning to dine at the Garrick Club; with a Note by Browning stating that Trollope "was taken ill the day after the dinner, and died some weeks after!"

301 WIEDEMANN (William), father of Sarah Anna Wiedemann, Browning's mother. Eight Pen-and-ink Drawings, viz. three shields, one containing the signature of the poet's mother; another, that of his aunt, Christiana Wiedemann (afterwards Silverthorne, who paid for the publication of "Pauline," 1833; mother of James Silverthorne), all authenticated by inscriptions by Browning, Oct. 1884; four architectural drawings (*damaged*), copied from line engravings, three similarly authenticated, the other with inscription by Miss Browning; and a text, also authenticated by Miss Browning (8)

302 WILLIAMS (Rev. J. D., *Vicar of Bottisham, nr. Cambridge*) Upwards of Fifty A. L. s., 1876-89, many referring to English or classical literature.—WEDGWOOD (Julia) A large packet of Letters, some on literary topics, referring to Landor, Lord Houghton, etc.

303 WOOLNER (Thomas), the pre-Raphaelite sculptor, Twelve A. L. s. 15½ pp. 8vo, including one long letter to Mrs. Browning expressing the writer's enthusiastic admiration for "Aurora Leigh," which, he says, is shared by the Tennysons and the Rossettis; the writer also refers to his portrait bust of Tennyson, to Ruskin, Carlyle, Patmore, etc. One amusing letter contains a newspaper cutting describing the arrest and punishment of "an eccentric man called Robert Browning" for disorderly conduct; another letter thanks the poet for the verses he wrote for Woolner's group "Deaf and Dumb" (12)

304 WORDSWORTH (William) A. L. s. to John Kenyon; A. L. s. to Miss Barrett, in all 5 pp. 8vo, 1842-44; and a portion of an Auto. Account by her of an interview with Wordsworth, 2 pp. 4to

*** One of the letters to Miss Barrett is that which is printed in the Letters of Mrs. Browning (vol. I, p. 113), referring to her sonnet: "On a portrait of Wordsworth by B. R. Haydon." Writing to H. S. Boyd, she said of it:

> King John's barons were never better pleased with their Charta than I am with this letter.

Her Auto. MS. of the Sonnet is also included in the Lot.

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sm. 4*to.* *Napoli,* 1733

306 About (Edmond) La Prusse en 1860, *with inscription on cover "R. & E. B. Browning," in the autograph of the latter*
8*vo.* *Paris,* 1860

307 Adamson (J.) Memoirs of the Life and Writings of Luis de Camoens, 2 vol. 2 *portraits, with inscription on title, "Robert Browning from his father, Oct.* 9, 1837" *sm.* 8*vo.* 1820

308 Addison (J.) Poems on several Occasions, etc. *autograph signature of "Robert Browning" on title, half vellum* 12*mo.* 1780

309 Aeschylus. Dramata quae supersunt et deperditorum Fragmenta, Gr. et Lat. rec. et brevi annot. illustr. F. H. Bothe, *with inscription on title, "Roberti & Elizabethae B. Barrett Browning," etc. in the autograph of the latter, on title, and MS. marginal notes by her* 8*vo.* *Lipsiae,* 1805

310 Aeschylus, ex novissima recensione F. A. Paley, *autograph signature of "Robt. Browning, Apr.* 24, '77," *on title*
12*mo. Cantabrigiae,* 1874

311 Aeschylus translated into English Prose by F. A. Paley, *autograph signature on half-title of "Robert Browning, July* 30, '74"
8*vo. Cambridge,* 1871

312 Aeschylus. Prometheus Vinctus ed. C. J. Blomfield, *with inscription on title, "E libris Roberti & Elizabethae Barrett," in the autograph of the latter, sheep* 8*vo. Cantabrigiae,* 1810

313 Aeschylus. Septem contra Thebas ed. C. J. Blomfield, *with inscription on title "(Robert and E. B. B.—whose notes occur)," in the autograph of the poet, and MS. marginal notes in the autograph of E. B. B.* 8*vo.* 1824

314 Aeschylus. Agamemnon, Gr. ed. C. J. Blomfield, *with inscription "Robert & E. Barrett Browning" on title, and numerous MS. notes, all in the autograph of the poetess* 8*vo.* 1826

315 Aeschylus. Tragedies, re-edited, with an English Commentary, by F. A. Paley, *with autograph signature of "Robert Browning, Dec.* 31, '71," *on title* 8*vo.* 1870

316 Aeschylus. Scholia in Aeschyli Tragoedias, *with inscription on fly-leaf, "Miss Barrett from R. B." in the autograph of the poet, vellum* 8*vo.* 1820

317 Aeschylus. Dramas, translated by Anna Swanwick, 36 *illustrations by Flaxman,* 1873—Leech (J.) Pictures of Life and Character, fifth series, 1869—Kingsley (C.) Song of the River, *plates,* 1887
folio. (3)

318 Aetna, revised, emended and explained by H. A. J. Munro, *with inscription on half-title, "With the Editor's Compliments, H. A. J. Munro," and in R. Browning's autograph "(to Robert Browning, Oxford, June* 16, 1867)" 8*vo. Cambridge,* 1867

319 Agostini (Nic. de) Il quarto libro d' Orlando inamorato, riformato da L. Domenichi, *with inscription on fly-leaf, "W. M. Rossetti,* 1865, *to Robert Browning, Jan.* 1867," *in the autograph of the former, old calf, broken* *sm.* 8*vo. Venetia,* 1547

320 Agrippa (C.) De Scientiis, *title in MS. under which the poet has written "My Father's writing, R. B.* 1877," *parchment*
12*mo.* 1622

321 Agrippa (H. C.) The Vanity of Arts and Sciences, *portrait (mounted), autograph signature of "Robert Browning" on title, sprinkled calf* *sm.* 8*vo.* 1694

322 Aidë (H.) Eleonore, and other Poems, *with inscription on fly-leaf, "With the respectful and affectionate regards of the author, July,* 1856" 12*mo.* 1856

323 Alciatus (A.) Emblemata, cum Commentariis, etc. per Cl. Minoem, *numerous woodcuts, wanting title and several leaves, with inscription on fly-leaf, "From my Father, Robert Browning," in the autograph of the poet, half calf; sold not subject to return*
sm. 8*vo. Paris.* 1888

324 Alciphron. Epistolae, Gr. et Lat. ad edit. S. Bergleri accurat. impressae, *inscription on title, "Roberti & Elizabethae Barrett Browning," in the autograph of the latter, half calf*
8vo. Trajecti ad Rhenum, 1791

325 Alford (H. S. L.) and W. D. Sword. The Egyptian Soudan, its Loss and Recovery, *maps and plates*, 1898—Doyle (A. Conan) The Great Boer War, *maps*, 1900—Childers (Erskine) In the Ranks of the C. I.V. *frontispiece*, 1900; etc. *formerly the property of Miss Sarianna Browning* *8vo.* (5)

326 Allatius (L.) De Symeonum scriptis diatriba, etc. *with inscription on title, "E. B. & R. Browning," in the autograph of the latter, unbound* *4to. Paris.* 1664

327 Allen (Wm.) Killing, No Murder, *defective, in brown paper wrapping, on which Robert Browning has written "This copy was lent to Carlyle for his Cromwell. R. B."* *sm. 4to.* 1659

328 Allingham (Wm.) Poems, *presentation copy with autograph inscription on half-title, "To Mr. & Mrs. Browning—with Mr. Allingham's compliments"* *12mo.* 1850

329 Allingham (W.) The Music Master, a Love Story, FIRST EDITION, 9 *woodcuts by A. Hughes, D. G. Rossetti and J. E. Millais, presentation copy with inscription on half-title, "To Mrs. Browning from W. Allingham, June*, 1856," *in the author's autograph*
12mo. 1855

330 Allingham (W.) Laurence Bloomfield in Ireland, *with autograph inscription on title, "To Robert Browning, Esq. W. Allingham,"* 1864—O'Shaughnessy (A.) Music and Moonlight, *author's autograph inscription on half-title*, 1874—Coleridge (H.) Poems, 2 vol. *portrait*, 1851; etc. *12mo.* (17)

331 American Sonnets, selected and edited by T. W. Higginson and E. H. Bigelow, *presentation copy "To Robert Barrett Browning with the regards of Louise Chandler Moulton, Dec.* 1890"
12mo. Boston, 1890

332 Amphilochius (S.) Epistola ad Seleucum de recta studiorum ac vitae ratione, etc. Gr. et Lat. *inscription on title, "R. & E. B. Browning," in the autograph of the former* *12mo. Altorphii*, 1740

333 Anacreontis Carmina, cum Sapphonis et Alcaei Fragmentis, *sheep*
12mo. Glasguae, 1783

*** Formerly the property of the poet's father, with his signature inside cover. The poet has written at the foot of the title-page "My father's school-book, Robt. Browning, Nov. 5, 1866."

334 Anacreon. Reliquiae, curante J. F. Boissonade, *with inscription on title, "Robert & Elizabeth B. Browning," in the autograph of the latter, and 4 lines in Greek signed "R. B." on fly-leaf, half calf* *12mo. Paris.* 1823

335 Anacreon. Odaria, ad textus Barnesiani fidem emendata, acc. variae lectiones E. Forster, *vignettes, with inscription on half-title, "R. & E. B. Browning," in the autograph of the former*
sm. 8vo. 1813

336 Anacreon. Odes, neatly written in Shorthand, *old red morocco gilt, g. e.* 16*mo.* 1814

337 Anson (G.) Voyage Round the World in the Years 1740-41, compiled by R. Walter, *maps, calf,* 1748—Moxon (E.) Sonnets, *vignettes, with inscription on fly-leaf, "To Robert Browning, Esq. with the author's best regards," calf,* 1837—Caines (C.) Letters on the Cultivation of the Otaheite Cane, *calf,* 1801 ; etc. 8*vo.* (14)

338 Antoninus (Marcus) De rebus suis, sive de eis quae ad se pertinere censebat, etc. Gr. et Lat. studio T. Gatakeri, *portrait, with autograph signatures "E. B. Barrett, Hope End,* 1834," *on title, "E. B. Barrett,* 1834," *on a fly-leaf, old calf, broken* 4*to.* 1697

339 Argnani (F.) Il Rinascimento delle Ceramiche Maiolicate in Faenza, etc. *plates* *folio. Faenza,* 1898

340 Ariosto (L.) Opere in versi e in prosa, Italiane e Latine, 4 vol. *frontispieces, with inscriptions "Robert & Elizabeth Barrett Browning" on titles of vol. I and IV, and of "Elizabeth Barrett Barrett" on titles of vol. II and III, vellum* 12*mo. Venezia,* 1741

341 Aristaenetus, Epistola Graecè, cum Latina interpretatione et notis, *with inscription on title, "Ex-libris Elizabethae B. Barrett," old calf* *sm.* 8*vo. Parisiis,* 1639

342 Aristides, Orationes, Gr. et Lat. vol. III, *with inscription on title, "Roberti & Elizabethae Barrett Browning e libris," in the autograph of the poetess, calf* *sm.* 8*vo. Paris.* 1604

343 Aristophanes. Comoediae ex edit. R. F. P. Brunck, 3 vol. *with inscriptions on each title, "Elizabeth B. Barrett from dearest Georgie,* 1838," *in the autograph of the poetess* 12*mo. Oxonii,* 1814-15

344 Aristophanes. Comoediae, Gr. et Lat. ed. R. F. P. Brunck, 3 vol. *with inscription on title of vol. I "(from Landor) Robert Browning"* 8*vo.* 1823

345 Aristophanes. Comoediae, ed. A. Meineke, 2 vol. in 1, *autograph signature and notes in the autograph of "Robert Browning, July* 25, '73 *" on fly-leaf, limp morocco* *sm.* 8*vo. Lipsiae,* 1850

346 Aristophanes. Comoediae, 2 vol. *autograph signature of "Robert Browning" on title of vol. I* 12*mo. Oxonii,* 1851

347 Aristophanes. Peace, a revised Text, with English Notes and a Preface by F. A. Paley, 1873 ; The Acharnians, edited by F. A. Paley, 1876 ; Theocritus, ed. F. A. Paley, 1869 ; *each with the autograph signature of "Robert Browning" on title* *sm.* 8*vo.* (3)

348 Aristophanes. Ranae, a revised text, with English Notes and a Preface by F. A. Paley, *with autograph signature of "Robert Browning, Dec.* 15, '77 *" on title* *sm.* 8*vo. Cambridge,* 1877

349 Aristophanes. Scholia Graeca in Aristophanem, *with autograph signature of "Robert Browning, May* 31, 1874 *" on half-title* *imp.* 8*vo. Paris,* 1855

350 Aristoteles. Opera Omnia, Gr. et Lat. ed. I. Casauboni, 2 vol. *with inscription on title, "Robert & E. B. Browning," in the autograph of the former, half calf* *folio. Lugduni,* 1590

351 Aristotle. De Poetica liber ex vers. T. Goulstoni, etc. *with inscription on title, "Robert & Elizabeth Barrett Browning," in the autograph of the latter, old calf* 8*vo.* *Oxonii*, 1780

352 Aristotle. Ethicorum Nicomacherorum lib. X, ed. G. Wilkinson, *with inscription on title, "R. & Elizabeth B. Barrett Browning," in the autograph of the latter* 8*vo.* *ib.* 1803

353 [Arnold (Matthew)] Empedocles on Etna, and other Poems by A. FIRST EDITION, *on a fly-leaf is "From the Author," and on the half-title, "From T. B. Robert Browning," in the latter's autograph* 12*mo.* 1852

354 Arnold (M.) Merope, a Tragedy, FIRST EDITION, *autograph signature of "Robert Browning" on half-title* 12*mo.* 1858

355 Arnold (M.) New Poems, FIRST EDITION, *with author's autograph inscription on half-title, "To Robert Browning, with most sincere esteem," and in the autograph of R. Browning "(Le Croisic, Aug.* 21, '67)" *sm.* 8*vo.* 1867

356 Arnold (M.) Culture and Anarchy: an Essay in Political and Social Criticism, FIRST EDITION, *with inscription on title, "To R. B.* Χάλκεα Χρυσείων, *from the author"* *sm.* 8*vo.* 1869

357 Arnold (M.) Friendship's Garland, FIRST EDITION, *presentation copy with inscription on fly-leaf "To R. Browning, with kindest regards, M.A."* *sm.* 8*vo.* 1871

358 Arnold (M.) Literature and Dogma, FIRST EDITION, *with inscription on half-title, "Robert Browning, with the affectionate regard of M. A."* *sm.* 8*vo.* 1873

359 Ascham (R.) Epistolae, *with inscription on half-title, "E. B. & Robert Browning," in the autograph of the latter, old sheep* 12*mo.* 1590

360 Avison (C.) An Essay on Musical Expression, *autograph signature of "Robert Browning" on fly-leaf* 12*mo.* 1752

361 Avison (C.) An Essay on Musical Expression, *autograph signature of "Robert Browning" on a fly-leaf, calf, rebacked* 8*vo.* 1753

362 Bach (J. S.) Sammlung de Clavier Compositionen herausgegeben von F. Chrysander, 4 vol. in 2, *portrait, half vellum, Wolfenbuettel, n. d.*—Mozart's Sämmtliche Compositionen für Pianoforte, *half vellum, n. d.*; and a large quantity of Music, *many pieces being presentation copies from the composers*

363 [Bailey (P. J.)] Festus, a Poem, FIRST EDITION, *with inscription on title, "Elizabeth B. Barrett, from her dearest Papa,* 1840," *in the autograph of the poetess* 8*vo.* *W. Pickering*, 1839

364 Bailey (P. J.) Festus, a Poem, second edition, *presentation copy to "Miss E. B. Barrett, with the author's compts."* 12*mo.* *ib.* 1845

365 Bannatyne Club. Les Affaires du Conte de Boduel l'an MDLXVIII, *with autograph signature of "B. R. Haydon, Edinburgh,* 1838" *on title, and Autograph Letter of D. Laing inserted* 4*to.* *Edimbourg*, 1829

366 Barclay (J.) Satyricon, partes V cum Clavi, *engraved title, with inscription on fly-leaf, "Robert W. Barrett B. from W. S. Landor," in the autograph of Robert Browning, vellum* 16*mo.* *Amsterod.* 1634

367 Barker (E. H.) The Claims of Sir Philip Francis to the Authorship of Junius's Letters disproved, etc. *with autograph signature of "E. B. Barrett,* 1828*" on fly-leaf* *sm.* 8*vo.* 1828

368 Bartoli (D.) De' Simboli trasportati al morale, *autograph signature of "R. Browning" on title* *sm.* 8*vo.* *n. d.*

369 Baruh (R.) Critica Sacra Examined, *MS. notes, and on a fly-leaf "Robert Browning (My Father's much esteemed book), Feb.* 4, '87," *in the autograph of the poet, half roan* *sm.* 8*vo.* 1775

370 Basil (S.) The Catholic Faith, a Sermon translated from the Greek by H. S. Boyd, *with inscription on title, "E. B. Barrett. From the Author," in the autograph of the poetess* 8*vo.* 1825

371 Bayly (L.) The Practice of Pietie, *engraved title, with autograph signature of "Robert Browning,* 1887*" inside cover, and on the verso of title that of "Elizabeth Pethebridge," with her pedigree, under which the poet has written "(who was therefore the Great-Great-Grandmother of R. B.)," old calf; sold not subject to return* 16*mo.* *Delff,* 1648

372 Beattie (J.) Essay on the Nature and Immutability of Truth, *autograph signature of "E. B. Barrett, Hope End," to which the poetess has prefixed "Robert &" and crossed out "Hope End," sheep* 8*vo.* *Edinb.* 1771

373 Beauchamp (Alph. de) Histoire des deux faux Dauphins, *portrait, note in the autograph of R. Browning on fly-leaf* 8*vo.* *Paris,* 1818

374 Beaumarchais (C. de) La Folle Journée, ou le Mariage de Figaro, *uncut* 8*vo.* *Amsterdam,* 1785

375 Beaumont and Fletcher, Dramatic Works, with the notes of G. Colman, 3 vol. *with inscription "Robert & Elizabeth Barrett Browning" in vol. I and II and "E. B. Barrett" in vol. III, all in the autograph of the poetess* 8*vo.* *Stockdale,* 1811

376 Becker (B. H.) Disturbed Ireland, *maps, with inscription on half-title, "Robert Browning from the author, Jan.* '81*"* 8*vo.* 1881

377 Beddoes (Thomas Lovell) Poems, with a Memoir, *with inscription on title, "Robert Browning, from Barry Cornwall," in the autograph of the former* 12*mo.* *W. Pickering,* 1851

378 Bellarmin (R.) Institutiones linguae Hebraicae, postremo recognitae, ac locupletatae, *with inscription on title, "Robert Browning, from W. S. Landor," in the autograph of the former, vellum* 12*mo.* *Colon. Allobrogum,* 1616

379 Bembus (P.) Epistolarum libri XVI, *margins badly damaged by ink having eaten through the paper, autograph signature of "Robert Browning" on fly-leaf, vellum* *sm.* 8*vo.* *Lugduni,* 1540

380 Bembo (P.) Prose, *fore edges damaged, inscription on half-title, "Robert Browning from Walter Savage Landor," in the autograph of the former, vellum* 12*mo.* *Vinegia*, 1561

381 Benjamin of Tudela. Travels through Europe, Asia and Africa, translated by B. Gerrans, *with autograph signature of "Robert Browning, Feb.* 20, '82*" on title* *sm.* 8*vo.* 1783

382 Benson (G.) A Summary View of the Evidences of Christ's Resurrection, *with long note on fly-leaf, under which Robert Browning has written "(My Father's Notes Robert Browning)," half calf* *sm.* 8*vo.* 1754

383 Bentley (R.) Remarks upon a late Discourse of Free Thinking, *autograph signature on title "(Robert Browning jr. July* 18, '84)," *half bound* 8*vo.* 1716

384 Bentley (R.) Dissertation upon the Epistles of Phalaris, *with inscription on title "Robert & E. Barrett Browning," in the autograph of the former, calf* 8*vo.* 1777

385 Béranger. Gleanings from Béranger, by Robert Offley Ashburton, Lord Houghton, *only* 200 *copies printed, parchment* *sm.* 8*vo.* *Privately printed*, 1889

386 [Bethel (S.)] The Providences of God observed through several Ages towards this Nation, in introducing the True Religion, *autograph signature of "Robert Browning" on title, sheep* 12*mo.* 1694

387 Biblia Hebraica, 4 vol. *with inscription on fly-leaf of vol. I, "My Wife's Book and mine, Robert Browning, April* 17, '83," *and autograph signature of Bishop Berkeley*, 1750, *in each volume, old russia, one vol. broken* 16*mo.* *n. d.*

388 Biblia Hebraica sine punctis acc. Nat. Forster, 2 vol. *with autograph signature of "Elizabethæ B. Barrett, carissimus pater dono dedit," and very numerous and interesting marginal notes in the autograph of the poetess throughout the two volumes, old calf* 4*to.* *Oxon.* 1750

389 Bible. The Jewish Family Bible, containing the Pentateuch, the Prophets and the Hagiographia in Hebrew and English, *autograph signature of "Robert Browning, Apr.* 26, '83*" on fly-leaf, morocco, broken* 4*to.* 1881

390 Biblia Hebraica, 1820, and Novum Testamentum Graecum, 1820, in 1 vol. *with autograph signature of "Robert Browning" on each part, old rough calf, g. e.* 12*mo.* 1820

391 Bible. The Books of the Prophet Isaiah in Hebrew, *interleaved, with inscription on fly-leaf, "My Wife's Book and mine, Robert Browning, April* 17, '83,' *half calf* *sm.* 8*vo.* *n. d.*

392 Biblia Sacra, ad veritatem Hebraicam, et probatissimorum exemplarium fidem summa diligentia castigata, *maps, vellum* *sm.* 8*vo.* *Lugduni*, 1568

*** With following inscription on fly-leaf, in the autograph of Robert Browning: "Robert Browning (My father's copy: 'Not in the Duke of Sussex collection,' as he told me when a boy), Jan. 7, '77."

393 Biblia Sacra, sive Testamentum vetus ab Im. Tremellio et Fr. Junio ex Hebraeo latine redditum et Testamentum novum a Theod. Beza è Graeco in Latinum vers, *engraved title, autograph signature of "Robert Browning" on title, old calf, upper cover wanting* 12*mo.* 1656

394 BIBLE. Vetus et Novum Testamentum Graece, *with autograph inscription on title and numerous MS. notes in the autograph of Elizabeth B. Barrett, morocco, g. e. in limp morocco case* 12*mo.* 1828

395 Bible (The Holy), containing the Old and New Testaments, *numerous plates, with following inscriptions on fly-leaf: "Robert Browning married to Sarah Anna Wiedemann at Camberwell Feby.* 19, 1811, *Robert Browning born 7th May,* 1812, *Sarahanna Browning born 7th Jan.* 1814," *old russia, broken* 4*to.* 1795

396 Bible. The Holy Bible, containing the Old and New Testaments, *with inscription on fly-leaf "(given to me by my mother on the day of my leaving England for Russia. R. B.* 27 *July,* '66)," *short genealogy of his family in the autograph of the poet, and note at end, red morocco* 12*mo. Cambridge,* 1833

397 Bible (The Holy), *with inscription on fly-leaf, and on the end paper, in R. B.'s autograph "(Sunday, May* 5, 1850)," *morocco* 12*mo. n. d.*

398 Bion, Moschus et Tyrtaeus, Opera quae supersunt, *with inscription on title, "R. & E. Barrett Browning," and interesting marginal notes, all in the autograph of the poetess, calf* 12*mo. Edinburgi,* 1807

399 Black (Wm.) The Wise Women of Inverness, *presentation copy "To Robert Browning with W. Black's very kind regards, Brighton, June,* 1885," 1885—Trollope (A.) Tales of all Countries, 1861—Wedmore (F.) The Two Lives of Wilfrid Harris, 1868 ; etc. 8*vo.* (14)

400 Blake (William) Life, by Alex. Gilchrist, 2 vol. FIRST EDITION, *portrait and facsimiles, with inscription on title of vol. I, "Robert Browning, from Mrs. Gilchrist," in the autograph of the former* 8*vo.* 1863

401 Bloomfield (R.) Wild Flowers, *woodcuts by T. Bewick, with inscription on title, "Elizabeth B. Barrett,* 1820, *the kind gift of dear James," and on the fly-leaf "E. B. Barrett, Hope End, January* 8*th,* 1820, *given to her by dearest Jim," both in the autograph of the poetess, old calf* 12*mo.* 1806

402 Bloomfield (R.) Agricolae Puer in versos Latinos redditum autore G. Clubbe, *interleaved with numerous MS. alterations by G. Clubbe, and initials "R. B. Novr.* 1839" *inside cover, half bound* 8*vo.* 1804

403 [Blunt (Wilfred Scawen)] The Love Sonnets of Proteus, *frontispiece by the author, with inscription, "Robert Browning, May* 15, '81, *from the author, unknown," in Robert Browning's autograph* 12*mo.* 1881

404 Boaden (J.) Authenticity of Portraits of Shakspeare, 15 *portraits inserted, half calf*, 1824—Garrick (D.) Plays, 15 in 2 vol. *calf*, 1773, *etc.*—Origin of the English Drama, with explanatory Notes by T. Hawkins, 3 vol. *calf, Oxford*, 1773 ; etc. *8vo.* (14)

405 Boccaccio (G.) Il Decamerone, 5 vol. in 2, *engraved titles, with inscription on fly-leaf, "Robert Browning, from W. S. Landor," in the autograph of the former, vellum* *sm. 8vo. n. d.*

406 Boccius (A. B.) ΜΩΑΜΕΔ ΙΣΜΑΗΛΙΤΗΣ, *autograph signature of "Robert Browning" on title, unbound* *sm. 4to. n. d.*

407 Bohn's Classical and other Libraries, *one with the autograph signature of "Robert Browning" on title, sm. 8vo*, 1865 ; etc. (17)

408 Bojardo (M. M.) Orlando Innamorato, rifatto da F. Berni, 4 vol. *portrait, with inscriptions on titles of vol. I and II, "Robert & Elizabeth B. Barrett Browning," and on title of vol. III "Elizabeth B. Barrett," all in the autograph of the poetess, old calf* *12mo. Parigi*, 1768

409 Bolingbroke (H. St. John) Letters on the Spirit of Patriotism, etc. *with inscription on fly-leaf, "Robert Browning from his father, July* 24, 1835," *in the autograph of the poet* 1749

410 Bonespei (N.) Elucidarius Carminum, *autograph signature of "Robert Browning" on fly-leaf, half bound* *4to. Paris, s. a.*

411 Bourne (A. V.) Poematia, latine partim reddita, partim scripta, *autograph signature on title "G. Morland," and on fly-leaf "Robert Browning," in the autograph of the poet, calf, rebacked* *sm. 8vo.* 1743

412 Bowman (T.) New, Easy and Complete Hebrew Course, 2 vol. *autograph signature of "Robert Browning" in each volume* *8vo. Edinb.* 1879-82

413 Boyd (H. S.) Select Passages of the Writings of St. Chrysostom, St. Gregory Nazianzen and St. Basil, translated from the Greek, *with inscription on fly-leaf, "E. B. Barrett, given to her by her dear friend Mr. Boyd, Hope End," in the autograph of the poetess, calf* *8vo.* 1813

414 Boyd (H. S.). The Agamemnon of Æschylus, a Tragedy, translated by H. S. Boyd, *with inscription on fly-leaf, "Given to me by Mr. Boyd in* 1830. *E. B. Barrett,"* 1823 ; Thoughts of an Illustrious Exile, *with autograph inscription on title, "E. B. Barrett from the author," in the autograph of the poetess*, 1825 ; in 1 vol. *calf* *8vo*

415 Boyd (H. S.) Tributes to the Dead ; in a Series of Ancient Epitaphs, translated from the Greek, *with inscription on title, "E. B. Barrett, From the Translator and author," in the autograph of Mrs. Browning* *sm. 8vo.* 1826

416 Boyle (R.) Opera Varia, *plates, with inscription on title, "Robert & E. B. Browning, Florence," and on the fly-leaf, "I bought this book on a stall by the weight, R. B. Florence," both in the autograph of the poet, old calf* *4to. Genevae*, 1677

417 Bradley (R.) New Improvements of Planting and Gardening, both Philosophical and Practical, *plates, with inscription on fly-leaf, "R. Barrett Browning, La Torre all'Antella, April* 3, 1902," *calf* 8*vo.* 1726

418 [Bremer (Frederica)] Streit und Friede, *presentation copy to "Elizabeth B. Browning, from her affect. friend Anna Jameson, Brighton, Oct.* 28, 1858," *and on the title the name "Frederica Bremer" in the autograph of E. B. Browning* 12*mo. Leipzig,* 1841

419 Brentari (O.) Ecelino da Romano nella mente del Popolo e nella Poesia, *with autograph signature of "Robert Browning, Asolo, Oct.* 17, '89," *on cover, and interesting note in R. B.'s autograph on verso of title* *sm.* 8*vo. Padova,* 1889

420 Brome (Alex.) Songs and other Poems, *portraits, with autograph signature of "Elizabeth B. Barrett,* 1842," *on title, old sheep, broken, and under cover wanting* *sm.* 8*vo.* 1664

421 Brookes (T.) Precious Remedies against Satan's Devices (*wanting pp.* 153 *to* 216), *with note on fly-leaf, signed "Rob. Browning, Aug.* 5, 1811," *under which the poet has written ("His grandson Robert Browning, June* 4, '73"), *old calf* *sm.* 8*vo.* 1656

422 Brown (Sir Thomas) Works, *portrait, with inscription on title, "Given by Joseph Arnould to my Father, Robert Browning," in the autograph of the poet, old calf* *folio.* 1686

423 Browning (Elizabeth Barrett) Poetical Works, 5 vol. 1880; The Seraphim, first edition, 1838; Poems, 2 vol. first edition, 1844; Poems, 2 vol. 1850; Casa Guidi Windows, first edition, 1851; Poems before Congress, 1860, and Last Poems, 1862, first editions, in 1 vol.; The Greek Christian Poets and the English Poets, first edition, 1863; Aurora Leigh, *Leipzig,* 1872; Selection, *ib.* 1872; Letters addressed to R. H. Horne, 2 vol. 1877; Earlier Poems, 1878; Selections, 2 vol. 1882; Aurora Leigh, 1883; Poetical Works, *New York, n. d.*; *brown morocco gilt, g. e. with arms on back* (22)

*** Presentation set "To Robert Barrett Browning, on his 35th Birthday, 9th March, 1884, from a few of those Members of the Browning Society who venerate the memory of his Mother, the Greatest Poetess that ever lived." In specially made oak cabinet, with symbolically carved headpiece, under which the words "To R. Barrett Browning, 35, March 9th, 1834, in Memory of E. B. B." stand out in bold relief.

424 Browning (E. B.) Poetical Works, 6 vol. édition de luxe, one of 125 copies on hand-made paper, *portraits and plates* 8*vo.* 1889-90

425 Browning (E. B.) Poetical Works, 6 vol. *portraits and plates* *sm.* 8*vo.* 1889-90

426 Browning (E. B.) Poetical Works; another copy, 6 vol. *portraits and plates* *sm.* 8*vo.* 1889-90

427 Browning (E. B.) Poetical Works (*the* 6 *vol. edition in* 3), *on* INDIA PAPER, *portraits, limp leather*, 1903 ; etc. 12*mo.* (11)

428 Browning (E. B.) Poetical Works ; another copy (*the* 6 *vol. edition re-issued in* 3 *vol.*), INDIA PAPER, *portraits*, 1903 ; and others 12*mo.* (34)

429 [Browning (E. B.)] An Essay on Mind, with other Poems, FIRST EDITION, *with inscription on fly-leaf, "Arabel Barrett, with the truest affection of her Ba." in the autograph of the poetess* *sm.* 8*vo.* 1826

430 [Browning (E. B.)] An Essay on Mind ; another copy, FIRST EDITION, *with inscription on title, "Dearest Mama*, 1826," *in the autograph of the poetess* *sm.* 8*vo.* 1826

431 [Browning (E. B.)] An Essay on Mind ; another copy, FIRST EDITION, *autograph signature of "Robert Browning" on title, original boards* *sm.* 8*vo.* 1826

432 Browning (E. B.). Prometheus Bound, translated from the Greek of Æschylus, and Miscellaneous Poems by the Translator [E. B. Browning], *with inscription on title, "Henrietta Barrett*, 50, *Wimpole St." (Mrs. Browning's sister)*, RARE *sm.* 8*vo.* 1833

433 Browning (E. B.) The Seraphim, and other Poems, FIRST EDITION, *with inscriptions on half-title, "To John Kenyon, Esq. from the author, his affectionate friend," in the autograph of E. B. Barrett, and "from John Kenyon to Robert Browning"* *sm.* 8*vo.* 1838

434 Browning (E. B.). Poems, by Elizabeth Barrett Barrett, 2 vol. FIRST EDITION, *with inscription on fly-leaf of each volume, "John Kenyon to Miss Browning, Decr.* 1844" 12*mo.* 1844

435 Browning (E. B.) Poems, 3 vol. *with inscription on half-title of vol. I, "Given by E. B. B. to R. B. Paris, October* 2, 1858," *in the autograph of the poetess* 12*mo.* *New York*, 1857

436 Browning (E. B.) Poems, vol. I, *with inscription on half-title, "To our dearest Peni, London, Jan.* 23, '62," *in the autograph of Robert Browning* 12*mo.* 1862

437 Browning (E. B.) Poems, 2 vol. 12*mo*, 1850 ; Letters addressed to R. H. Horne, edited by S. R. Townshend Mayer, 2 vol. 1877 ; etc. 8*vo.* (14)

438 Browning (E. B.) A Drama of Exile, and other Poems, 2 vol. *with inscriptions on fly-leaf, "From E. B. B." in the autograph of the poetess, and "September* 2, 1845—*and this is July* 26, 1861," *followed by a six-line quotation from a poem by Mrs. Browning, and "Copied, alone in Casa Guidi, R. B." in the autograph of the poet* *sm.* 8*vo.* *New York*, 1845

439 Browning (E. B.) Casa Guidi Windows, a Poem, FIRST EDITION 12*mo.* 1851

440 Browning (E. B.) Aurora Leigh, FIRST EDITION, *autograph signature of R. Barrett Browning on title* *sm.* 8*vo.* 1857

441 BROWNING (E. B.) POEMS BEFORE CONGRESS, FIRST EDITION, *original cloth* 1860

*** PROBABLY THE MOST INTERESTING COPY OF THE BOOK IN EXISTENCE, being the presentation copy to Robert Browning, who has written his name on the half-title, above an inscription by the authoress:

from Elizabeth B. B.
Faccia opra di se degne in chiara luce,
E rimirando Te maestro e duce.
TASSO.

On one of the fly-leaves is pasted a drawing in pen-and-ink by Mrs. Browning, with an inscription by her below:

1860. Oct. 7—Villa Alberti.
Siena—My fig tree—E. B. B.

and another by her husband:

Drawn the last time she ever sat under it. We left, the next day. R. B.

Two different Photographs of Mrs. Browning—the last ever taken—each with inscription by Robert Browning beneath "Rome, May 27, 1861," are inserted at the beginning and end of the text

On the back of the last page of text is pasted a pencilled plan, with the following note beneath:

This plan was made on the spot by Ba [Mrs. Browning], shortly before we left Rome, of the Apartment in the Palazzo Barberini for which we were in negotiation up to the last. We would have taken it for "five or six years." She spoke anxiously about it this day last month.
Alone, Casa Guidi, July 28, '61. R. B.

On the opposite page are two other remarkable Notes by Robert Browning:

Note. Tuesday, July 21, 1863. Arabel [Mrs. Browning's sister] told me yesterday that she had been much agitated by a dream which happened the night before, Sunday, July 19: she saw Her and asked "When shall I be with you?" The reply was "Dearest, in five years": whereupon Arabel woke. She knew in her dream that it was not to the living she spoke—and her question referred to her own death.
R. B.

(Arabel died in my arms yesterday a little before 12 o'clock: R. B. Friday, June 12, 1868).
(Arabel was born July 4th, 1813).

On the last leaf of the book is a copy in Browning's writing of the inscription placed on Casa Guidi:

Qui scrisse e mori—Elisabetta Barrett Browning—che in cuore di donna conciliava—scienza di dotto e spirito di Poeta—e fece del suo verso aureo anello—fra Italia ed Inghilterra—Pose questa memoria—Firenze grata—1861.

The book is wrapped in paper on which is written by Miss Browning a description of the contents, which does not however tally exactly with what is at present in the book.

[*See Illustration.*]

442 Browning (E. B.) Poems before Congress, FIRST EDITION, *with inscription on half-title in the autograph of Robert Browning "Dearest Pen, June* 5, '66" *sm.* 8*vo.* 1860

443 Browning (E. B.) Poems before Congress, FIRST EDITION *sm.* 8*vo.* 1860

444 Browning (E. B.) Napoleon III in Italy, and other Poems, *with initials "R. B." and ("with the corrections of the Preface") in the autograph of Robert Browning on title*
sm. 8vo. New York, 1860

445 Browning (E. B.) Last Poems, FIRST EDITION, *with inscription on half title "To our own dearest Peni, London, March* 23, 1862*" in the autograph of Robert Browning* *sm. 8vo.* 1862

446 Browning (E. B.) Last Poems, FIRST EDITION, *autograph signature of "Sarianna Browning" on half-title* *sm. 8vo.* 1862

447 Browning (E. B.) Last Poems, with a Memorial by T. Tilton, *autograph signature of "Robert Barrett Browning" on half-title*
12*mo. New York*, 1862

448 Browning (E. B.) The Greek Christian Poets and the English Poets, FIRST EDITION, *presentation copy, with inscription on title "To our dearest Pen. R. B. March* 13, '63*"* 12*mo.* 1863

449 Browning (E. B.) A Selection from the Poetry of Elizabeth Barrett Browning, Second Series, 3 *copies* *sm. 8vo.* 1880

450 Browning (E. B.) Selection from the Poetry of, 2 vol. in 1, *vellum, upper cover painted in lozenges, and gilt, t. e. g.* *sm. 8vo.* 1888-9

452 Browning (E. B.) Sonnets from the Portuguese, *printed in the form of an illuminated MS. within borders and decorations, on one side of the paper only, light brown morocco, finely stamped sides, inside borders, with joints* *8vo.* 1897

453 Browning (E. B.) Sonnets from the Portuguese, with a Note, *portrait, calf* 12*mo. Venice*, 1906

454 Browning (E. B.) Letters addressed to R. H. Horne, edited by S. R. Townshend Mayer, 2 vol. *with inscription on half-title of vol. I "Robert Browning, with the regards and admiration of many years, R. H. H. London*, 1876*"* *sm. 8vo.* 1877

455 Browning (E. B.) Letters, edited with biographical additions by F. G. Kenyon, 2 vol. *portraits*, 1897—Elizabeth Barrett Browning in her Letters, by Percy Lubbock, *portrait*, 1906—Browning (R.) Life and Letters, by Mrs. S. Orr, edited by F. G. Kenyon, 2 *portraits*, 1908; *each work with autograph signature of "R. Barrett Browning"* *sm. 8vo.* (4)

456 Browning (E. B.) Letters, edited with biographical additions by F. G. Kenyon, 2 vol. *portraits, autograph signature of "R. Barrett Browning" on half-title of vol. I*, 1897; The Letters of Robert Browning and Elizabeth Barrett Barrett, 1845-46, 2 vol. *portraits and facsimiles, autograph signature of "R. Barrett Browning, Asolo*, 1899*" on half-title*, 1899 *sm. 8vo.* (4)

457 Browning (E. B.) Merlette (G. M.) La vie et l'œuvre d'Elizabeth Barrett Browning, *portrait* *roy. 8vo. Paris*, 1905

458 BROWNING (ROBERT) WORKS: Poetical Works, 6 vol. 1882; Prince Hohenstiel Schwangau, FIRST EDITION, 1871; Fifine at the Fair, FIRST EDITION, 1872; The Ring and the Book, 4 vol. 1872; Red Cotton Night-Cap Country, FIRST EDITION, 1873; The Inn Album, FIRST EDITION, 1875; Aristophanes' Apology, FIRST EDITION, 1875; Pacchiarotto, FIRST EDITION, 1876; Agamemnon of Æschylus, FIRST EDITION, 1877; La Saisiaz, FIRST EDITION, 1878; Dramatic Idyls, 2 vol. FIRST EDITION, 1879; Balaustion's Adventure, 1881; Jocoseria, FIRST EDITION, 1883; Ferishtah's Fancies, 1885; Parleyings with certain People, FIRST EDITION, 1887; *green morocco, g. e. with arms on back* (25)

*** Presentation set "To Robert Browning on his Seventieth Birthday, May 7, 1882, from some members of the Browning Societies of London, Oxford, Cambridge, Bradford, Cheltenham and Philadelphia, with heartfelt wishes for his long life and happiness." In specially-made oak cabinet, with symbolically carved headpiece, under which the words "To Robert Browning, 70, May 7, 1882" stand out in bold relief. Included is a small volume containing autograph signatures and letters of the subscribers.

459 Browning (R.) Poems, 2 vol. *autograph signature of Sarianna Browning in each volume, morocco, g. e.* 12*mo.* 1848

460 Browning (R.) Proof Sheets of various parts of "The Poetical Works" published by Smith Elder in 1879, etc.

461 Browning (R.) Poetical Works, vol. X-XVII and duplicates of vol. XV, XVI and XVII (4 *copies*), *portraits* *sm.* 8*vo.* 1889-94. (14)

462 Browning (R.) Complete Poetic and Dramatic Works, *portrait, Boston,* 1895—Browning (E. B.) Poetical Works, *portrait,* 1897—Browning (R.) Life and Letters, by Mrs. S. Orr, *portrait,* 1891, *etc.* 8*vo.* (6)

463 Browning (R.) Poetical Works, 2 vol. *with portraits, R. Barrett Browning's copy, with his autograph signature on half-titles* *sm.* 8*vo.* 1896

464 Browning (R.) Poetical Works (*the* 17 *vol. edition, re-issued in* 8 *vol. on india paper*), *portraits, autograph signature of "R. Barrett Browning, Casalino,* 1902" *in vol. I, limp blue roan* *sm.* 8*vo.* 1902

465 Browning (R.) Selection from Poetical Works, 8 parts, *portrait, as issued* 12*mo.* 1865

466 Browning (R.) Selections from the Poetical Works, *with autograph signature "Robert Browning" and 2 lines in Greek on title, and a note in his autograph on p. VI* 12*mo.* 1869

467 BROWNING (R.) PAULINE: A FRAGMENT OF A CONFESSION, THE EXCESSIVELY RARE FIRST EDITION, OF WHICH ONLY A FEW COPIES ARE KNOWN, ORIGINAL BOARDS WITH LABEL *sm.* 8*vo.* *Saunders and Otley,* 1833

468 Browning (R.) Pauline: the Fragment of a Confession, reprinted from the ORIGINAL EDITION of 1833, edited by T. J. Wise, ONE OF FOUR COPIES PRINTED ON VELLUM 8*vo.* 1886

469 Browning (R.) Pauline, reprint edited by T. J. Wise, *one of* 25 *copies on* LARGE PAPER 8*vo.* 1886

470 Browning (R.) Pauline, the same, LARGE PAPER, 2 *copies* 8*vo.* 1886

471 Browning (R.) Pauline, edited by T. Wise, *ordinary edition*, 3 *copies* 8*vo.* 1886

472 Browning (R.) Pauline, the same, 5 *copies* 8*vo.* 1886

473 Browning (R.) Paracelsus (*the author's own first copy, with pencil marks in his autograph), wanting title, with "R. B.* 1839" *on half title, half bound* 12*mo.* 1835

474 Browning (R.) Paracelsus, FIRST EDITION, *presentation copy from the author to his mother, with his inscription "S. A. Browning" on half title, half calf* 12*mo.* 1835

475 Browning (R.) Strafford: an Historical Tragedy, FIRST EDITION UNCUT 8*vo.* 1837

476 Browning (R.) Strafford, FIRST EDITION, UNCUT 8*vo.* 1837

477 Browning (R.) Sordello, FIRST EDITION, *presentation copy from the poet to his mother, with inscription on half title, "S. A. B. March 7th,* 1840," *and numerous pencil notes by the author, original boards, broken* 12*mo.* 1840

478 Browning (R.) Sordello, FIRST EDITION, *unbound and soiled* 12*mo.* 1840

479 Browning (R.) Bells and Pomegranates, the eight Nos. in 1 vol. *half roan* 8*vo.* 1841-6

*** With autograph signature of Robert Browning on No. 1, and on the first leaf of text of Colombe's Birthday the following note, in the author's autograph ("I made the alterations in this copy to suit some—I forget what—projected stage representation: not that of Miss Faucit, which was carried into effect long afterwards), R. B. Feb. 10 '77." A few of the fore-edge notes have been cut by the binder.

480 Browning (R.) Bells and Pomegranates, 8 parts, ORIGINAL EDITIONS, *wanting part III, but with duplicate of part I, in original wrappers, unopened* 8*vo.* 1841-6

481 Browning (R.) Christmas-Eve and Easter-Day, a Poem, Proof Sheets of the First Edition with a few MS. corrections, *unbound* 12*mo.* 1850

482 Browning (R.) Men and Women, 2 vol. FIRST EDITION, *autograph signature in pencil on titles of "Robert Browning,* 9 *June,* 1856" (*the poet's father*) 12*mo.* 1855

483 Browning (R.) Men and Women *sm.* 8*vo.* *Boston,* 1856

*** With inscription on fly-leaf in Robert Browning's autograph: "E. B. B. from R. B. Good Friday, 1856, Paris."

484 Browning (R.) Dramatis Personae, FIRST EDITION *sm.* 8*vo.* 1864

485 Browning (R.) Dramatis Personae, Proof Sheets with corrections by the author, with title "Dramatis Personae" in his autograph on first leaf, *cloth* 12*mo*

486 Browning (R.) Proof Sheets of Balaustion's Adventure, second edition 12*mo.* 1872

487 Browning (R.) Red Cotton Night Cap Country, three Copies of the Proof Sheets, with numerous MS. corrections by the author, *unbound* 12*mo.* 1873

488 Browning (R.) Proof Sheets of Red Cotton Night Cap Country, etc. with corrections by the author 12*mo*

489 Browning (R.) Aristophanes' Apology, including a Transcript from Euripides, being the Last Adventure of Balaustion, *with autograph inscription on half title, "To dearest Pen—from R. B. Apr.* 15, '75" 12*mo.* 1875

490 Browning (R.) Pacchiarotto and how he worked in Distemper, with other Poems, FIRST EDITION, *presentation copy with autograph inscription on fly-leaf, "For Dearest Pen, R. B. July* 18, '76" 12*mo.* 1876

491 Browning (R.) Pacchiarotto and how he worked in Distemper, with other Poems, *autograph signature of author on fly-leaf, and a few MS. corrections* 12*mo.* 1876

492 Browning (R.) The Agamemnon of Aeschylus, *presentation copy with autograph inscription on half title, "Robert W. Barrett Browning from his affectionately ever R. B. Oct.* 16, '77" 12*mo.* 1877

493 Browning (R.) The Agamemnon of Aeschylus transcribed, FIRST EDITION, *as new,* 4 *copies* *sm.* 8*vo.* 1877

494 Browning (R.) La Saisiaz, the Two Poets of Croisic, FIRST EDITION, *with inscription on half title in the poet's autograph, "Dearest Pen with R. B.'s love, May* 15, 78" 12*mo.* 1878

495 Browning (R.) The Pied Piper of Hamelin, *illustrations by Jane E. Cook* *oblong folio.* 1879

496 Browning (R.) Dramatic Idyls, 2 vol. FIRST EDITION, *with inscriptions on fly-leaves in the autograph of Robert Browning* 12*mo.* 1879-80

497 Browning (R.) Proof Sheets of vol. III of "The Ring and the Book" and various other works of Robert Browning, with a few corrections 12*mo*

498 Browning (G.) Parleyings with certain People of importance in their day, FIRST EDITION, *with inscription on half title, "Dearest Pen from his affectionately ever R. B." in the poet's autograph* 12*mo.* 1887

499 BROWNING (R.) ASOLANDO: Fancies and Facts, FINAL PROOF SHEETS, *with many corrections in the autograph of the poet, green calf gilt, t. e. g.* 12*mo.* 1889

500 Browning (R.) Asolando: Fancies and Facts, FIRST EDITION (3 *copies*) 12*mo.* 1890

*** Published on the day of Browning's death.

501 [Browning (R.)] Berti (Giovan-Battista), Nuova Guida per Vicenza, *paper covers* *Padua*, 1830

*** Browning's copy, with his auto.-inscription on the cover, "R. B. Vicenza, June 24, 1838." This was his first visit to Italy, and was confined to Venetia; Venice and Asolo were also visited besides Vicenza, and the experiences of the trip were used in *Sordello* and *Pippa Passes.*

502 [Browning (R.)] Notre Dame de la Délivrande, notice historique sur la Chapelle, *paper covers, stained, sold not subject to return* *Caen*, 1872

*** Browning's own copy with his signature and St. Aubin, '72 (*defective*) on cover, and a paper wrapper with inscription by Miss Browning, "The Church described in Red Cotton Nightcap Country." The description begins at l. 433:

> There now is something like a Night-cap spire,
> Donned by no ordinary Notre-Dame.

St. Aubin is the

> Meek, hitherto un-Murrayed bathing-place
> Best loved of sea-coast-nook-ful Normandy!

where Browning spent his summer holiday in 1870 and 1872. It was the residence of his friend Milsand by whom he was told the tragedy which he has related in the poem quoted.

503 Browning (R.) Morte dell' Uxoricida Guido Franceschini decapitato, *with autograph signature of "Robert Browning, March* 7, '71," *on title* *sm.* 4*to.* *Philobiblon Society*, 1871

*** The tragedy immortalized by Browning in "The Ring and the Book."

504 Browning (R.) Life and Letters by Mrs. Sutherland Orr, *portrait, autograph signature of "R. Barrett Browning," on title* *sm.* 8*vo.* 1891

505 Browning (R.) by G. K. Chesterton (English Men of Letters), *with numerous annotations and corrections in the autograph of Robert Barrett Browning* *sm.* 8*vo.* 1903

506 Browning (R.) Life, by W. H. Griffin and H. C. Minchin, *numerous illustrations*, 1910—Robert Browning, Essays and Thoughts by J. T. Nettleship, 1890—Essays on Robert Browning's Poetry, by J. T. Nettleship, 1868; etc. 8*vo.* (22)

507 Browning (R.) Das Fremdenbuch, aus dem Englischen von E. Leo *with autograph signature of "Robert Browning, La Saisiaz, Sept.* 5, '77," *on wrapper* *sm.* 8*vo.* *Hamburg*, 1877

508 Browning. Robert Browning, Essays and Thoughts, 1890—Robert Browning, by Edw. Dowden, *portrait*, 1904—Studies in the Poetry of Robert Browning, by J. Fotheringham, 1887; etc. 8*vo and* 4*to.* (13)

509 Browning. The Old Yellow Book, source of Browning's "The Ring and the Book," in complete Photo-reproduction with Translation, Essay and Notes, by C. W. Hodell, *portrait and facsimiles, vellum* 4*to.* *published by the Carnegie Institution of Washington, July*, 1908

510 Browning. Official Guide of the Chicago and Alton Railroad, containing Reprints of the Poems of R. Browning, nos. 2, 5, 6, 7, 9, 18, and Duplicates of parts 9, 10, 12-17, *original wrappers, scarce* *sm. 8vo.* 1873-74

511 Browning (R.) "Plan of Robert Browning's Rooms in Balliol College, Oxford. Plan made by Wm. Bridgewater, 5, St. Giles Road West, Oxfd. July 9, '69," *with details, all in the autograph of the poet, in envelope*

512 Browning (R.) Small Photograph, mounted on a card, under which Robert Browning has written "*Imaginary* and symbolical portrait of the writer of 'Men and Women' prefixed to an American edition"

514 Browning Society. Bibliography of Robert Browning, from 1833 to 1881, by F. J. Furnivall (with Additions, 20 *copies*); and various numbers of the Publications of the Browning Society, etc. *8vo.* (34)

515 Browning (Elizabeth Barrett and Robert) Two Poems, *new, as issued,* 2 *copies* *sm. 8vo.* 1854

516 Browning (E. B. and R.) Two Poems, 3 *copies* *sm. 8vo.* 1854

517 Browning (E. B. and R.) Two Poems, 4 *copies* *sm. 8vo.* 1854

518 Browning (E. B. and R.) Two Poems, 4 *copies* *sm. 8vo.* 1854

519 Browning (R.) and Elizabeth Barrett Browning. Letters, 1845-46, 2 vol. *portrait and facsimiles, autograph signature of R. Barrett Browning on fly-leaf* *8vo.* *New York*, 1899

520 Browning (R. and E. B.) Briefe, ins Deutsch übertragen von F. P. Greve, *two portraits, Berlin*, 1905—Browning (E. B.) Selection from the Poetry of, FIRST SERIES, 1889—Corson (H.) Introduction to the Study of Robert Browning's Poetry, *Boston*, 1886; etc. *8vo.* (20)

522 Browning (Robert, sen.) Various Note Books, Essays, etc. in the autograph of the poet's father *a small parcel*

523 Browning (R. sen.) A similar lot

524 Browning (R. sen.) A similar lot

525 Browning (R. sen.) Various Sketch Books *a small parcel*

526 Browning (W. S.) The History of the Huguenots during the Sixteenth Century, 2 vol. *autograph signature of Robert Browning in both volumes* *8vo.* 1829

527 Brunetto (Ser.) Il Tesoretto, etc. *with autograph signature on fly-leaf "W. S. Landor," and "(to R. Browning)" in the autograph of the poet, russia* *sm. 8vo.* *Torino*, 1750

528 Brutus (S. J.) Vindiciæ contra Tyrannos, sive, De Principis in Populum Populique in Principem Legitima Potestate, etc. *autograph signature of Robert Browning on fly-leaf, vellum*
12*mo.* *Amstelod.* 1560

529 [Bulwer-Lytton (Sir E.)] A Word to the Public, *with inscription on title, "Mrs. R. Browning," and in her autograph "From dear George to Ba, Florence,* 1847*"* *sm.* 8*vo.* 1847

530 Bunyan (John) Works, *autograph signature of "Robert Browning, Nov.* 6, '78,*" on fly-leaf, old calf* *folio.* *Edinb.* 1771

531 Bunyan (J.) The Pilgrim's Progress, with Explanatory Notes by T. Scott, and a Life of the Author by J. Conder, *numerous plates, with inscription on fly-leaf, "To our dearest Penini, London, Nov.* 13, '62, *R. B." in the autograph of the poet, morocco, bevelled boards* 4*to.* *Philadelphia,* 1845

532 Burchelati (Dott-) Il Ritratto del Vistoso, gia Tremedo, Hor Venerando Colle di San Zenone, *engraved title with autograph signature of "Robt. Browning, July* 29, 1839, *London," vellum*
12*mo.* *Venetia,* 1625

533 Burns (R.) Works, with an Essay on his Life, Genius and Character, 4 vol. *portrait, with inscription on fly-leaf, "Elizabeth B. Barrett, kindly given to her by the Rev. Richard Butler, Cheltenham, July,* 1824,*" in the autograph of the poetess, red morocco gilt, g. e.*
12*mo.* 1821

534 Butler (S.) Hudibras, edited by H. G. Bohn, 2 vol. *numerous portraits and woodcuts, with autograph signature of "Robert Browning" in vol. I* *sm.* 8*vo.* *Bohn,* 1859

535 Byron (Lord) Don Juan, 2 vol.; Dramas, 2 vol.; Tales, 2 vol.; and Miscellanies, 3 vol.; *engraved titles, autograph signature of "Robert Browning," in* 8 *vol. and of John Forster in* 1 *vol.*
12*mo.* 1837

536 Byron (Lord) Letters, with Notices of his Life, by Th. Moore, *portrait, with inscriptions on fly-leaf, "Given to E. B. Barrett by Mrs. Martin, Hope End,* 1831*" in the autograph of the former, and below, "Read for the last time by Robert Browning in June,* 1881, *June* 26, '81, *R. B." in the autograph of the poet, calf broken*
8*vo.* *Paris,* 1830

537 Byron. Poetry chosen and arranged by Matthew Arnold, *with inscriptions, "with affectionate regard, M. A." and autograph signature of "Robert Browning, June* 25, '81*"* 12*mo.* 1881

538 Byron (Lord) and some of his Contemporaries, by Leigh Hunt, 2 vol. *portrait, with autograph inscriptions on titles, "Robert & Elizabeth B. Barrett Browning," and "Elizabeth B. Barrett," both in the autograph of the latter* 8*vo.* 1828

539 Caesar, Florus, Statius, Silius Italicus and Claudianus, 5 vol. *engraved titles, with inscriptions in the three first mentioned, "Roberti & Elizabethae Barrett Browning e libris," in the autograph of the latter, red morocco gilt, g. e.* 16*mo.* *Amsterod.* 1624, *etc.*

540 Callimachus. Hymni et Epigrammata, Gr. *with inscription on title, "R. & E. Barrett Browning, Hope End, Florence," in the autograph of the poetess, half russia* *sm. 4to.* *Glasguae*, 1755

541 Camoens (L. de) Poems from the Portuguese, by Lord Viscount Strangford, *portrait, autograph signature of Robert Browning on fly-leaf, calf* 12*mo.* 1804

542 Campe (J. H.) Robinson der Jüngere, 2 vol. in 1, *frontispiece, with inscription on title of vol. I, "Robert Wiedemann Barrett Browning*, 1858," *in the autograph of E. B. Browning* 12*mo.* *Braunschweig*, 1856

543 Campbell (L.) Leptophyllon Septentrionale: Translations and other Trifles, *presentation copy, with inscription on title, "From the writer, June* 10*th*, 1889," *and a* 10 *line Greek verse* 12*mo.* *Edinb.* 1887

544 Campbell (T.) Specimens of the British Poets, with Biographical and Critical Notices, and an Essay on English Poetry, 7 vol. *autograph signature of "E. B. Barrett" on a fly-leaf of vol. I, and "Robert & Elizabeth Barrett Browning" in the autograph of the latter on title of vol. VII, calf broken* *sm. 8vo.* 1819

545 Campbell (T.) The Pleasures of Hope, with other Poems, *plates, with inscription on fly-leaf, "Robert & Elizabeth Barrett Browning" in the autograph of the latter, calf gilt* 12*mo.* 1820

546 Campbell (T.) Theodric; a Domestic Tale, and other Poems, *with inscription inside cover, "E. B. Barrett, given to her by her dearest Papa"* 12*mo.* 1824

547 Carew (T.) Poems, Songs and Sonnets, together with a Masque, *autograph signature of "Elizabeth B. Barrett*, 1842," *on title, old calf* 12*mo.* 1772

548 Carionis (Jo.) Chronicon, *autograph signature of "Robert Browning" on title, original stamped vellum* *sm. 8vo.* *Francofurti*, 1581

549 Carlyle (T.) Sartor Resartus, *with inscription on fly-leaf, "Robert Browning, Esq. from H. Martineau, July* 10*th*, 1837," *in the autograph of the latter* *sm. 8vo.* *Boston*, 1837

550 Carlyle (T.) Past and Present, *presentation copy, with inscription on fly-leaf in the author's autograph, "To Robert Browning, Esq. with many kind regards, T. C. Chelsea*, 1 *Sept.* 1845" 8*vo.* 1845

551 Carlyle (T.) The Life of Friedrich Schiller, with Supplement of 1872, *with inscription on half title, "To Robert Browning, Esqr. from a very old friend: T. Carlyle, Chelsea*, 14 *March*, 1873," *in the autograph of the author* *sm. 8vo.* 1873

552 Casanova de Seingalt (J.) Mémoires, écrits par lui-même, 6 vol. in 3, *autograph signature of "Robert Browning, Bologna, Oct.* 31, '80," *on fly-leaf of vol. I, half calf gilt* *sm. 8vo.* *Bruxelles*, 1879

553 Casanova de Seingalt (J.) Histoire de ma fuite des prisons de la République de Venise qu'on appelle les plombs, 2 *portraits and* 2 *plates, with autograph signature of "Robert Browning, Oct.* 31, '84," *on wrapper* 8*vo.* *Bordeaux*, 1884

554 Cassell's Library of English Literature, edited by H. Morley, 5 vol. *presentation copies, with autograph inscription of H. Morley in each volume* *imp.* 8*vo.* *n. d.*

555 Catullus (C. V.) Carmina, annot. perpetua illustr. F. G. Doering, *with inscription on fly-leaf, "Robert Browning, from Walter Savage Landor," in the autograph of the former, half russia* 8*vo.* *Altonae*, 1834

556 Catullus. Carmina recog. R. Ellis, *autograph signature of Robert Browning on title* 12*mo.* 1866

557 Catullus. Poems and Fragments translated in the Metres of the Original by R. Ellis, *with inscription on half title, "Robert Browning, from the Translator, March* 8, '71," *in the autograph of the poet* *sm.* 8*vo.* 1871

558 Catullus. Tibullus, Propertius cum C. Galli fragmentis quae extant, *old morocco* 16*mo.* *Amsterodami*, 1640

*** With inscriptions on fly-leaf, "W. S. Landor gave this book to the kindest of his friends, Robert Browning, June 10, '60. It is the first book W. Landor ever bought," and beneath, an inscription in Greek, signed "R. B."

559 Caunter (J. H.) The Poetry of the Pentateuch, 2 vol. *with inscription on fly-leaf of each volume, "Elizabeth B. Barrett, from her beloved papa, Torquay," in the autograph of the poetess* 8*vo.* 1839

560 Cervantes (M. de) History and Adventures of the renowned Don Quixote, translated by T. Smollett, 4 vol. *with inscription on fly-leaf, "from Walter Savage Landor to Robt. W. Barrett B.* 1863," *in the autograph of Robert Browning, and on the dedication, "R W B B, from W. Savage Landor*, 1863, *London, July," calf* 12*mo.* 1770

561 Chalkhill (J.) Thealma and Clearchus, a Pastoral Romance, first published by I. Walton, 1683, edited by S. W. Singer, *frontispiece, autograph signature of "Elizabeth B. Barrett*, 1842," *on title* 12*mo.* *Chiswick Press*, 1820

562 Chamberlayne (Wm.) Pharonnida: an Heroic Poem in Five Books, 3 vol. *with inscriptions on titles of vol. I and II, "Elizabeth B. Barrett," and on title of vol. III, "Robert and Elizabeth Barrett Browning," all in the autograph of the poetess* *sm.* 8*vo.* 1820

563 Channing (W. E.) Poems, *with inscription on fly-leaf in the autograph of Robert Browning, "Sent to R. B. by Emerson," calf gilt* *sm.* 8*vo.* *Boston*, 1843

564 Chap Books. Redicoluso Contrasto tra Annuccia e Tolla, etc. and other Italian Chap Books, 23 in all, in 1 vol. *woodcuts, autograph signature of "Robert Browning" on fly-leaf, half roan* 12*mo*

565 Charles I. Eikon Basilike: Le pourtraict du Roy de la Grand Bretagne, 2 *engravings, with autograph signature of "Robert Browning," old calf* 12*mo.* *Paris*, 1649

566 Charles I. Reliquiae Sacrae Carolinae, *portrait, inscription on fly-leaf, "Presentation Copy from Charles II," and below, "Robert Browning," both in the poet's autograph, old calf, with crowned monogram* C. R. *with skull below, on sides* 12*mo. Hague*, 1650

567 Chaucer (G.) Works, edited by T. Speght, black letter, *a few ll. torn, with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter, and an inscription in Greek, signed, "R. B. July* 5, '73," *on a fly-leaf, old calf folio. A. Islip*, 1602

568 Chaucer (G.) The Poems of Geoffrey Chaucer modernized [with Introduction by R. H. Horne], *with autograph signature of "Elizabeth B. Barrett*, 1841," *on title* 12*mo.* 1841

569 Children's Garland (The), from the best Poets, selected and arranged by Coventry Patmore, *presentation copy, with inscription on half title, "With Papa's love to dearest Peni. London, Jan.* 22*nd*, '62," *in the autograph of Robert Browning* 12*mo.* 1862

570 Chrysostom (S.) Opera, Graecè, vol. III and VIII, *with autograph signatures of "H. S. Boyd*, 1805," "*E. B. B. and R. B." and "Robert Browning" in vol. VIII, old calf folio. Etonae*, 1612

571 Chrysostom (S.) De Sacerdotis libri VI ed. J. Hughes, *with inscription on title, "Elizabetha B. Barrett, d. dedit amicus Hugo S. Boyd, Hope End," in the autograph of the poetess, and MS. notes in her handwriting, old calf, broken* 8*vo. Cantabrigiae*, 1710

572 Churchill (C.) Poems, 2 vol. *autograph signature of "Robert Browning, May* 6, '75," *on half title of vol. I, old calf, broken* 8*vo.* 1769

573 Churchill (Sir W.) Divi Britannici: being a Remark upon the lives of all the Kings of the Isle from 2855 B.C. to 1660 A.D. *coats-of-arms, autograph signature of "Robert Browning" on fly-leaf, half calf folio.* 1675

574 Cibber (Colley) Apology for the Life of, written by himself, *autograph signature of "Robert Browning" on fly-leaf, calf* 8*vo.* 1740

575 Claudianus. Opera quae exstant ad optimas editiones collata praemittitur notitia literaria studiis societatis Bipontinae, *with inscription on fly-leaf, "R. and E. B. Browning (Florence)," in the autograph of the former* 8*vo. Biponti*, 1784

576 Clement (C.) Michelangelo, Lionardo da Vinci and Raphael, translated by L. Corkran, 8 *illustrations*, 1880—Gosse (E.) Life of William Congreve, 1888—Zimmern (H.) G. E. Lessing, his Life and his Works, *presentation copy to "Mr. Robert Browning, with the sincere esteem and regard of Helen Zimmern, Feb.* 16*th*, 1878," 1878; etc. 8*vo.* (15)

577 Clephane (A. J. D. M.) Plays and Poems, *with note on title in the autograph of Robert Browning* 8*vo. Privately printed*, 1864

578 Clough (Arthur Hugh) Letters and Remains, *with inscription on half title, "R. Browning, Esq. with most kind regards from B. Jowett" sm.* 8*vo. For private circulation only*, 1865

579 Clubbe (Rev. J.) Physiognomy: being a Sketch only of a larger Work upon the same plan, *plate, autograph signature of "Robert Browning on title," half russia* 4*to.* 1763

580 Cobbett (Wm.) History of the Regency and Reign of King George the Fourth, *autograph signature of "Robert Browning" on title* *sm.* 8*vo.* 1830

581 Coles (Elisha) A Practical Discourse of Effectual Calling and of Perseverance, *wanting title, old calf, with clasps* *sm.* 8*vo.* (1677)

*** With autograph, in pencil, of Sarah Anne Weidmann, under which Robert Browning has written in ink, "(My mother's maiden name), Robert Browning, June 4, '73."

582 Collard (J.) The Essentials of Logic, *with inscription on title, "R. Browning," under which the poet has written, "(My mother's handwriting), Robert Browning, Oct.* 16, '73," *calf* 12*mo.* 1796

583 [Collard (J.)] An Epitome of Logic, in 4 parts, by N. Dralloc 12*mo.* 1795

*** With following note on fly-leaf, "My father estimated this book highly: he mentioned it to Archbishop Whately, who had never heard of *Dralloc—i.e.* Collard. Robert Browning, Dec. 12, '74."

584 Collection of British Authors, Tauchnitz Edition, Vol. 1000, The New Testament, *roan gilt, g. e. Leipzig,* 1869; Vol. 2000, Of English Literature, *green morocco gilt, g. e. ib.* 1881; *with autograph inscription in each volume, "Robert Browning, Esq. with Baron Tauchnitz's kindest regards"* 12*mo.* (2)

585 Collins, Gray and Beattie, Poetical Works, etc. *with inscription on title, "Eliz. Barrett & Robert Browning," in the autograph of the former, red morocco* 12*mo.* 1824

586 Columna (Fr. de) Poliphili Hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat, *numerous fine woodcuts, including the Priapus unmutilated, with autograph signature of "Dante G. Rossetti," and beneath, "Robert Browning, Esq. with the sincerest regards of D. G. Rossetti,* 27 *September,* 1855," *vellum* *folio. Venetia,* 1545

587 Combachius (J.) Metaphysicorum libri duo, *autograph signature of "Robert Browning" on fly-leaf, old calf* 12*mo.* *Oxonii,* 1663

588 Combefis (F.) Originum Rerumque Constantinopolitanarum variis auctoribus, manipulus, Gr. et Lat. *with inscription "R. & E. B. Browning" in the autograph of the former on fly-leaf, old calf* 4*to.* *Paris.* 1664

589 Companion to the Theatre, or a Key to the Play, *with inscription on fly-leaf, "From my Father, Robert Browning," in the autograph of the poet, old calf, wanting upper cover* 12*mo.* 1740

590 Comparetti (D.) Virgilio nel medio evo, 2 vol. *Livorno,* 1872—Hugo (V.) L'Ane, *Paris,* 1880—Caron (F. J.) Histoire de Pornic, *plan, ib.* 1859; etc. 8*vo.* (9)

591 Corneille (P.) Œuvres Diverses, *portrait, autograph signature of "Robert Browning" on title, vellum* 12*mo.* *Amsterdam*, 1740

592 Corner (John) Portraits of Celebrated Painters, *proofs on india paper* *folio.* 1825

593 Corpus Scriptorum Historiae Byzantinæ : Paulus Silentiarius, Georgius Pisida et Sanctus Nicephorus Cpolitanus, *autograph signature of "Elizabeth B. Barrett"* 8*vo.* *Bonnae*, 1837

594 CORYAT (T.) CRUDITIES hastily gobled up in five Moneths travells in France, Savoy, Italy, etc. FIRST EDITION, *engraved title and plates, wanting that of the Venetian Courtesan, with inscription on fly-leaf, "Robert Browning, given to me as a Birthday present, by my friend, old and dear, Eliza Fitz Gerald, May* 7, '87," *in the autograph of the poet, old calf* 4*to.* 1611

595 Coryat (T.). Coryat's Crudities, 2 vol. *plates* 8*vo.* *Glasgow*, 1905

596 Cowper (Wm.) The Task, *engraved title, with inscription on half-title "(My mother's Book, R.B.)" in the autograph of the poet* 12*mo.* 1817

597 Crabbe (Rev. G.) Life and Poetical Works, by his son, *portrait, engraved title and plates, autograph signature of "Robert Browning, Nov.* 12, '72" 8*vo.* 1860

598 Croly (Rev. G.) The Angel of the World, and other Poems, *autograph signature of "E. B. Barrett, Hope End," on title* 8*vo.* 1820

599 Cromwell (O.) Letters and Speeches, with Elucidations by T. Carlyle, 3 vol. *portrait* 8*vo.* 1846

*** With inscription on a fly-leaf in vol. I : "To R. Browning, Esq. with many friendly regards, T.C. London, 20 June, 1846," in Carlyle's autograph.

600 Cruden (A.) Complete Concordance to the Holy Scriptures, *with portrait, autograph signature in pencil of R. Browning, after which the poet has written in ink, "(my mother's writing) Robert Browning, Dec.* 16, '73," *old calf, broken* 4*to.* 1785

601 Daniel (S.) The History of the Civil War, *with autograph signature of "Elizabeth B. Barrett" on title, and in her writing below title, "and other poems by S. Daniell," old calf, rebacked* 12*mo.* 1717

602 Dante. La Divina Commedia, pubblicata da A. Buttura, 3 vol. *with inscription "R. & E. Barrett Browning" on a fly-leaf in each volume in the autograph of the poetess, calf, Parigi*, 1820 ; etc. 12*mo.* (19)

603 Dante. New Life, an Essay, with translations by C. E. Norton, *presentation copy, with inscription by C. E. Norton*, 1859—Benson (E.) From the Asolan Hills, 1891—Ouseley (Sir F. A. Gore) A Treatise on Harmony, *Oxford*, 1868 ; etc. 4*to.* (11)

604 D'Avenant (Sir Wm.) Gondibert : an Heroick Poem, *with inscription on fly-leaf "Robert & E. B. Browning" in the autograph of the former, calf* 4*to.* 1651

605 Defoe (D.) The Life and Strange Surprizing Adventures of Robinson Cruso, *with inscription on title, "Robert Browning, from his Father, April* 10, 1837," *imperfect at end, old sheep* 12*mo.* 1719

606 Defoe (D.) Life and Surprising Adventures of Robinson Crusoe, *illustrations by G. Cruikshank* 12*mo.* *D. Bogue*, 1853

*** With inscription on fly-leaf in the autograph of Elizabeth Barrett Browning: "From papa and mama to their dearest Penini — Christmas Day, 1857—Casa Guidi."

607 De Luc (J. A.) Histoire du Passage des Alpes par Annibal, *map, presentation copy, "with the MS. corrections of the author," the latter note in the autograph of R. Browning, half calf* 8*vo.* *Genève*, 1818

608 De Vere (Aubrey) Poems, 1855; The Sisters, Inisfail, and other Poems, 1861; Alexander the Great, 1874; Legends of the Saxon Saints, 1879; *all presentation copies, with the author's autograph inscription* *sm.* 8*vo.* (4)

609 De Vere (A.) St. Thomas of Canterbury: a Dramatic Poem, *with inscription on fly-leaf, "Robert Browning, from A. de Vere, June* 15, 1876" *sm.* 8*vo.* 1876

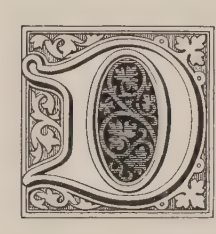
610 De Vere (A.) The Foray of Queen Meave, and other Legends of Ireland's Heroic Age, *presentation copy, with inscription on fly-leaf, "Robert Browning, from A. de V. June* 21, 1882" *sm.* 8*vo.* 1882

611 Dicey (Edw.) Rome in 1860, *presentation copy, with inscription on fly-leaf in the autograph of the author* *sm.* 8*vo.* *Cambridge*, 1861

FOURTH DAY'S SALE.

SIZES MIXED.

LOT 612.



DICKENS (Charles) Barnaby Rudge, *illustrations by G. Cattermole and H. K. Browne, with autograph inscription on title, "To dearest Pen on his Birthday, March* 9, '64, *R.B.* 19, *Warwick Crescent"* *roy. 8vo.* 1841

613 Dickens (C.) The Adventures of Oliver Twist, *illustrations by G. Cruikshank, with inscription on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R.B.* 19, *Warwick Crescent"* *8vo.* 1846

614 Dickens (C.) Dombey and Son, FIRST EDITION, *illustrations by H. K. Browne, presentation copy, with inscription on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R.B.* 19, *Warwick Crescent"* *8vo.* 1848

615 Dickens (C.) Bleak House, FIRST EDITION, *illustrations by H. K. Browne, with autograph inscription on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R.B.* 19, *Warwick Crescent"* *8vo.* 1853

616 Dickens (C.) The Life and Adventures of Nicholas Nickleby, *portrait, and illustrations by "Phiz," presentation copy, with autograph inscription by Robert Browning on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R.B.* 19, *Warwick Crescent"* *8vo.* 1857

617 Dickens (C.) The Life and Adventures of Martin Chuzzlewit, *illustrations by Phiz, with inscription by Robert Browning on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R. B.* 19, *Warwick Crescent"* *8vo.* 1859

618 Dickens (C.) A Tale of Two Cities, *illustrations by H. K. Browne, presentation copy with inscription on fly-leaf, "To dearest Pen on his Birthday, March* 9, '64, *R. B.* 19, *Warwick Crescent"* *8vo.* 1860

619 Dickens (C.) Little Dorrit, *illustrations by H. K. Browne, with inscription on fly-leaf, "To dearest Pen on his Birthday, March* 9, '64, *R. B.* 19, *Warwick Crescent"* 8*vo.* 1863

620 Dickens (C.) Sketches by Boz, 40 *illustrations by G. Cruikshank, with inscription on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R. B.* 19, *Warwick Crescent"* 8*vo.* 1863

621 Dickens (C.) The Personal History of David Copperfield, *illustrations by H. K. Browne, with inscription on half-title, "To dearest Pen on his Birthday, March* 9, '64, *R. B.* 19, *Warwick Crescent"* 8*vo.* 1863

622 Dickens (C.) The Old Curiosity Shop, *illustrations by G. Cattermole and H. K. Browne, presentation copy "To dearest Pen on his Birthday, March,* 9, '64, *R. B.* 19, *Warwick Crescent"* *roy.* 8*vo.* *n. d.*

623 Dickens (C.) Letters, edited by his sister-in-law and his eldest daughter, 3 vol. 1880-2—Prescott (W. H.) History of the Reign of Ferdinand and Isabella the Catholic, 2 vol. 2 *portraits*, 1883—Gallenga (A.) Italy, Present and Future, 2 vol. *autograph letter of the author inserted*, 1887 (6)

624 Dictionary of National Biography, Index and Epitome, edited by S. Lee 8*vo.* 1903

625 Dionysius Halicarnassus. De priscis scriptoribus tractatus, Gr. et Lat. ed. G. Holwell, *inscription on title, "R. & E. Barrett Browning," in the autograph of the latter, calf* 8*vo.* 1778

626 Disraeli (I.) The Literary Character illustrated by the History of Men of Genius, *autograph signature of "E. B. Barrett,* 1822*" on title, half vellum* 8*vo.* 1818

627 Dissertation sur le Passage du Rhone et des Alpes par Annibal, *map, autograph signature of "Robt. Browning, June* 16, 1835*" on fly-leaf, old calf* 8*vo.* *Paris*, 1821

628 Dodington (George Bubb) Diary, *with autograph signature on half-title, "Robert Browning, Jan.* 20, '86," *calf* *sm.* 8*vo.* *Dublin*, 1784

629 Dodsley (R.) A Select Collection of Old Plays, vol. I-X, *with inscription on title of vol. I, "Robert & Elizabeth Barrett Browning," and on title of vol. III, "Elizabeth B. Barrett," both in the autograph of the poetess, old calf* 12*mo.* 1744

630 Dodsley (R.) Select Fables of Esop and other Fabulists, *numerous woodcuts, autograph signature of "Robert Browning, Jan.* 15, '89*" on title, sheep* 12*mo.* 1793

631 Domett (A.) Poems, *with inscription on title, "From A. D. May* 2, 1842, *R. B." in the autograph of the latter* *sm.* 8*vo.* 1833

632 Doni (A. F.) La Libraria, *with autograph of Robt. Browning on title, calf* 12*mo.* *Vinegia*, 1580

633 Donne (J.) Poems, with Elegies on the Author's Death, *with inscription on fly-leaf, "Elizabeth B. Barrett, from her very dear Stormie," in the autograph of the poetess, calf* 12*mo.* 1639

634 Donne (J.) Poems on several Occasions, *with inscription on fly-leaf, "To Robert Browning, Esq. from Thos. Powell, June* 12, 1842," *old calf* 12*mo.* 1719

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636 Donne (J.) Complete Poems, edited by A. B. Grosart, vol. I, *portrait, inscription on fly-leaf, "Robert Browning, London, May* 12, '73," *followed by a line in Greek, in the autograph of the poet* *ib.* 1872

637 Donne (J.) Unpublished Poems, edited by J. Simeon, *with inscription on title, "Robert Browning from Sir John Simeon," in the autograph of the former* *sm.* 8*vo. Privately printed, n. d.*

638 Doyle (R.) The Foreign Tour of Messrs. Brown, Jones and Robinson, *numerous illustrations, n. d.* — Field (Michael) Attila, my Attila, 1896 — Odes from the Greek Dramatists, translated into Lyric Metres, by English Poets and Scholars, edited by A. W. Pollard, LARGE PAPER, 1890; etc. 4*to.* (12)

639 Drayton (M.) England's Heroical Epistles, with notes and illustrations by J. Hurdis, *with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter, half calf* *sm.* 8*vo.* 1788

640 Drummond of Hawthornden (Wm.) Poems, *with autograph signature of "Elizabeth B. Barrett," and 4-line quotation in her writing on title* 12*mo.* 1790

641 Dryden (John) The State of Innocence and Fall of Man, *frontispiece, autograph signature of "Robert Browning" on title* 12*mo.* 1733

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644 Dürer (Albert) De Symmetria partium in rectis formis humanorum corporum, black letter, *plates, autograph signature of "Robert Browning" on title, wormed, old calf, broken* *folio. Norimbergae,* 1534

645 Eckley (S. M.) The Oldest of the Old World, *frontispiece, with inscription on half-title, "R. & E. B. Browning, Casa Guidi,* 1860. *From the author," in the autograph of Mrs. Browning* *sm.* 8*vo.* 1860

646 Edgeworth (M.) Prime Lezioni, traduzione di B. M. Mojon, 4 vol. *with inscription on fly-leaf of vol. I, "To Penini, From papa and mama, Florence, April,* 1855," *in the autograph of the poetess* 12*mo. Milano,* 1833

647 Edwards (B.) Historical Survey of the French Colony in the Island of St. Domingo, *half bound* 4*to.* 1797

648 Eliot (Sir John) A Biography, 1590-1632, by John Forster, 2 vol. *portraits,* 1864—Amiel's Journal, translated with an Introduction and Notes by Mrs. Humphry Ward, 2 vol. 1885—Memoir of Daniel Macmillan by T. Hughes, *portrait,* 1882 8*vo.* (5)

649 Emerson (R. W.) Poems, *portrait, autograph signature of R. Browning on fly-leaf* *sm.* 8*vo. Boston,* 1884

650 Epictetus. Enchiridion, una cum Cebetis Thebani Tabula, etc. ed. H. Wolfii, *with inscription on title, "Robert & Elizabeth Barrett Browning," in the autograph of the former, calf* *sm.* 8*vo. Cantab.* 1655

651 Epictetus. Enchiridion, una cum Cebetis Thebani Tabula, Gr. et Lat. cum notis variorum, *engraved title with inscription, "Robert Browning (from G. C.)," in the autograph of the former, vellum* *sm.* 8*vo. Delphis Bat.* 1683

652 Epictetus. Enchiridion, Gr. ex editione Jo. Upton, *printed on linen, with inscription on fly-leaf, "Robert Browning,* 5*th Mar.* 1830, *the gift of his Uncle Reuben Browning," old red morocco gilt* 12*mo. Glasguae,* 1748

653 Epictetus. Enchiridion, Cebetis Tabula, Prodici Hercules et Theophrasti Characteres Ethici ... per Jos. Simpson, *with autograph signature of "W. S. Landor," and "To Robert Browning," in the poet's autograph on title, calf* 8*vo. Oxonii,* 1804

654 Epictetus Manuale, etc. Gr. et Lat. ed. J. Simpson, *with autograph signature of "E. B. Barrett, Hope End, July,* 1831," *twice repeated, old calf* 8*vo.* 1758

655 Epigrammi di Zefirino Re Cesenate, *autograph signature of "Robt. Browning, Venezia, Oct.* 24, '80," *on title* 12*mo. Bologna,* 1823

656 Episcopius (J.) Signorum Veterum Icones, etc. *numerous plates, autograph signature of "Robert Browning" on title, vellum* *sm. folio. n. d.*

657 Erasmus. Colloquia, *portrait, with autograph signature of "Elizabethae B. Barrett hic liber,* 1827," *on title, old sheep* *sm.* 8*vo.* 1727

658 Erasmus. Dialogus, cui titulus Ciceronianus, *with autograph inscription on title, "Elizabethae B. Barrett hic liber,* 1829," *calf* 12*mo. Oxoniae,* 1693

659 Erasmus. De duplici copia verborum ac rerum commentarii duo, *woodcut border to title, imperfect at end, with autograph signature of "R. Browning,* 1833," *inside cover, old sheep, broken* 12*mo. s. l. et a.*

660 Euripides. Tragoediae, vol. II, *with MS. notes in the autograph of Eliz. Barrett Browning, old calf* *s. a.*

661 Euripides. Tragoediae XX, cum variis lectionibus ex edit. J. Barnes, 6 vol. *with inscription on titles, "Elizabeth Barrett and Robert Browning," in the autograph of the former, half calf, Oxonii,* 1812; etc. 12*mo.* (11)

662 Euripides. Tragoediae IV, ad fidem MSS. emendatae et notis instructae edidit R. Porson, *with autograph signature of "E. B. Barrett,* 1828," *on title, and interesting notes inside cover and on half-title in her autograph* 8*vo.* 1824

663 Euripides. Tragoediae priores quatuor, ed. R. Porson, etc. *with autograph signatures of "E. B. Barrett, Sidmouth, Devonshire," and "From H. S. Boyd," on fly-leaf* 8*vo. Cantabrigiae,* 1829

664 Euripides. Tragoediae ex rec. A. Nauckii, 2 vol. in 1, *with autograph signature of "Robert Browning, London, May,* '71," *and* 6 *lines in Greek written by him, limp leather* *sm.* 8*vo. Lipsiae,* 1866

665 Euripides, with an English Commentary by F. A. Paley, 3 vol. *autograph signature on titles of vol. I* 8*vo.* 1857-60

666 Euripides. Tragedies, translated, with Notes, by T. A. Buckley, 2 vol. *with following note in the autograph of Robert Browning at the end of the introduction: "If I could but spit in the face of this* χανναπρωκτος! *R. B."* *sm.* 8*vo. Bohn,* 1868

667 Euripides. Cyclops, Graece, rec. et perpetua adnot. illustr. J. C. G. Hoepfner, *autograph signature of "R. Browning" on the title* 8*vo. Lipsiae,* 1789

668 Euripides. Alcestis (Gr.) ex rec. A. Nauckii, *interleaved, autograph signature of "Robert Browning, July* 24, '73," *on a fly-leaf* 12*mo.* *ib.* 1864

669 Eusebius, etc. Ecclesiasticae Historiae, Graece, ed. R. Stephanus, *with inscription on title, "R. and E. B. Browning," in the autograph of the former, no binding* *folio. Lut. Paris.* 1544

670 Evelyn (John) Sculptura, or The History and Art of Chalcography and Engraving in Copper, *portrait of Evelyn, mezzotint by Prince Rupert, and plate, autograph signature of "Robert Browning" on fly-leaf, half russia* *sm.* 8*vo.* 1755

671 Exposition Générale des Beaux-Arts, 1884, Catalogue explicatif 12*mo. Bruxelles,* 1884

*** Autograph signature of "Robert Browning, St. Moritz, Sept. 6, '84," on cover, and at the end an interesting note in his autograph relating to his son's bronze statue of "Dryopé fascinated by Apollo in the form of a serpent," exhibited at this exhibition.

672 Fane (Violet, *Lady Currie*) Collected Views, *with inscription on title, "To Mr. Browning, from his admiring and sincere friend Violet Fane, Xmas,* 1879" *sm.* 8*vo.* 1880

673 Farrer (R. R.) A Tour in Greece, 1880, 27 *illustrations by Lord Windsor,* 1882—Thackeray (W. M.) A Collection of Letters, 1847-1855, *portrait and illustrations,* 1887 *imp.* 8*vo.* (2)

674 Fau (J.) Anatomie des formes extérieures du corps humain à l'usage des peintres et des sculpteurs, *with autograph inscription on half-title, "Robert Browning, Paris, June* 16, '56," *vellum*
8vo. Paris, 1845

675 Fellows (J.) History of the Holy Bible, 2 vol. *woodcuts, with inscription on fly-leaf of each vol. "Robert Browning, 26th July*, 1819," *calf* 12*mo.* 1811

*** Inserted is a slip of paper on which is written: "Given to R. B. when a little child, by his father."

676 Fernandez (F.) Diccionario Manual de la Lengua Ingleza para el uso de los Españoles, *with inscription on title, "Robert Browning from Walter S. Landor," in the autograph of the former, calf*
12*mo.* 1813

677 Fernandez (F.) A New Practical Grammar of the Spanish Language, *with autograph signature on fly-leaf of "Elizabeth B. Barrett, Hope End, April 11th*, 1824," *sheep* 8*vo.* 1822

678 Field (Michael) Long Ago, *one of* 100 *copies, frontispiece, with inscription on fly-leaf: "Michael Field to Robert Browning," followed by a line in Greek, vellum* *sm. sq.* 8*vo.* 1889

679 Field (M.) The Tragic Mary, *no.* 2 *of* 60 *copies on* LARGE PAPER, *with inscription on fly-leaf, "For our beloved Friend Sarianna Browning, July*, 1890," *vellum gilt, t. e. g.* 4*to.* 1890

680 Field (M.) Stephania, a Trialogue, *only* 250 *copies printed, presentation copy, with inscription on fly-leaf, "To Miss Browning from Michael Field, November*, 1872" *sm.* 4*to.* 1892

681 Field (M.) Sight and Song, *with inscription on fly-leaf, "For dear Miss Browning from Michael Field, May* 19, 1892," *and Autograph Letter of author inserted* 12*mo.* 1892

682 Field (M.) The Father's Tragedy, William Rufus, Loyalty or Love? *presentation copy, with inscription on fly-leaf, "R. Browning, Esq. with sincere regards, Michael Field, June 8th*, 1885" *sm.* 8*vo. n. d.*

683 Field (M.) Brutus Ultor, *a few MS. corrections, n. d.*; Callirrhoë: Fair Rosamund, *inscription on fly-leaf*, 1884; Canute the Great: The Cup of Water, *author's autograph inscription on fly-leaf, n. d.*; Underneath the Bough, a Book of Verses, *only* 150 *copies printed*, 1893 12*mo.* (4)

684 Firdusi. Epic of Kings, retold by H. Zimmern, with a Prefatory Poem by Edmund W. Gosse, *no.* 11 *of* 200 *copies*, 2 *signed etchings by L. Alma Tadema, gilt parchment* 4*to.* 1882

685 Firminianus (P.) Gyges Gallus, *with inscription on fly-leaf, "From W. S. Landor to R. B. Browning," in the autograph of Robert Browning, vellum* 12*mo. Mediolani*, 1694

686 Flatman (T.) Poems and Songs, *autograph signature of "Robert Browning" on title, unbound* 12*mo.* 1674

687 Florilegium Diversorum Epigrammatum Veterum Graecorum, studio et collectione An. Rivini, *with inscription on half-title, "R. & E. Barrett Browning," in the autograph of the latter, vellum* 12*mo.* *Lipsiae*, 1657

688 [Folengo (Théoph.)] Orlandino di Limerno Pitocco, nuovamente stampato diligentemente corretto ed arricchito di annotazioni, *engraved title by Moreau le jeune, arms on sides, French red morocco gilt, elegant borders on sides, g. e. by Derome le jeune, with his ticket* 8*vo.* *Londra*, 1773

*** With following interesting inscriptions on half-title: "From Major General Wm. Napier to Walter Savage Landor as a mark of his sincere esteem and friendship," followed by an eight-line verse, then "W. Savage Landor to his friend Robert Browning" in the autograph of the former, and "Robert Browning to dearest Pen. Apr. 27, '68" in the autograph of the poet.

[*See Illustration.*]

689 Forman (Alfred) Sonnets, *only* 50 *copies printed for private circulation* *sm.* 4*to.* 1886

690 Ford (John) Dramatic Works, with an Introduction and notes critical and explanatory, 2 vol. *autograph signature of "E. B. Barrett" on fly-leaf of each volume* 12*mo.* 1831

691 Forster (John) Life and Adventures of Oliver Goldsmith, *with inscription on title, "Robert Browning, from his old and affect. friend John Forster"* 8*vo.* 1848

692 Forster (J.) Eminent British Statesmen, vol. II, *with inscriptions on half-title, "The author to his dear friend Robert Browning," and in the autograph of the poet "(May* 4. 1836, *Blacknest, Sunninghill)," "(E. B. and R. B. Florence) Old Years Day*, 1848," 1836 —Chorley (H. F.) Autobiography, etc. by H. G. Hewlett, vol. I, *portrait, autograph signature of "Robert Browning, Oct. '73" on half-title*, 1873 8*vo.* (2)

693 Forster (J.) Arrest of the Five Members by Charles the First, *with inscription on half-title, "The author to his old friend Robert Browning, May*, 1860," 1860—Wilson (H. S.) Alpine Ascents and Adventures, 2 *illustrations*, 1878—Meredith (G.) The Shaving of Shagpat, *frontispiece*, 1865; etc. 8*vo.* (10)

694 Fougasses (T. de) Generall Historie of the Magnificent State of Venice, Englished by W. Shute, *woodcuts, with inscription on fly-leaf, "Robert Barrett Browning, from George Barclay, April* 22, 1891, *Palazzo Rezzonico," in the autograph of the former, calf* *folio.* 1612

695 Fragmenta Comicorum Graecorum collegit et disposuit Aug. Meineke, 5 vol. in 7, *unbound* 8*vo.* *Berolini*, 1839-57

696 Fuseli (H.) Life and Writings, edited by J. Knowles, 3 vol. *portrait*, 1831—Story (W. W.) The Proportions of the Human Figure according to a New Canon, *plates*, 1866—Salvatico (P.) Sulla Architettura e sulla Scultura in Vinezia, *illustrations, half vellum, Venezia*, 1847 8*vo.* (5)

697 Galloway (G.) The Battle of Luncarty, etc. *title mounted, autograph signature of "Robert Browning" on title, half calf* 12*mo.* *Edinb.* 1804

698 Garth (S.) The Dispensary, a Poem in Six Cantos, *plates, with inscription on verso of frontispiece, "E. B. & R. Browning," in the autograph of the latter, calf, broken* 12*mo.* 1726

699 Gattella (A.) Historia d' Ezzelino Terzo da Roman, *with autograph signature of "W. S. Landor" and "to R. B" in Browning's autograph on half-title, vellum* 12*mo.* *Padova*, 1668

700 Gellius (Aulus) Noctes Atticae, *engraved title, inscription on fly-leaf by Robert Browning, "From W. S. Landor to R. B." old calf* 12*mo.* *Amstelod.* 1651

701 Gellius (A.) Noctium Atticarum libri XX, etc. 2 vol. *with autograph signature "Elizabeth B. Barrett e libris" on both titles* 8*vo.* *Biponti*, 1784

702 Gesenius and Fürst. Student's Hebrew Lexicon, edited by B. Davies, *autograph signature of "Robert Browning, Apr.* 26, '83*" on title* 8*vo.* 1882

703 Gibbon (E.) History of the Decline and Fall of the Roman Empire, abridged by Wm. Smith, *illustrations, with inscription on title, "June* 17, '63. *To dearest Pen—from R. B."* *sm.* 8*vo.* 1862

704 Gladstone (W. E.) The Iris of Homer and her Relation to Genesis IX, 11-17. (Extract), *with inscription on front page, "With the Author's kind regards," and below, "(Gladstone after a breakfast with him)" in the autograph of the poet* 8*vo*

705 Glanvill (J.) The Vanity of Dogmatizing, *old sheep* *sm.* 8*vo.* 1661

*** With following inscriptions on fly-leaf: "*E Lib M. Arnold*, 1844," "*given by M. Arnold to R. Browning, Aug.* 5*th*, 1879," *and, in the autograph of Robert Browning, "(It contains the story which suggested to M. Arnold his exquisite poem 'The Gipsy Scholar.' R. B.)."*

706 Goldsmith (O.) Poetical Works and Essays, *autograph signature of "Robert Browning" on engraved title, old calf* 12*mo.* 1819

707 Gorius (A. F.) Gemmae Antiquae ex Thesauro Mediceo, etc. *plates, old calf* *folio.* *Florentiae*, 1732

708 Gosse (E. W.) On Viol and Flute, *presentation copy to "Robert Browning, Esqr. with the author's compliments,"* 1873—Firdausi in Exile and other Poems, *frontispiece*, 1885 12*mo.* (2)

709 Gosse (E. W.) New Poems, *presentation copy, with inscription on half-title, "Robert Browning, Esq. with the author's very kind regards,"* 1879—Mackay (E.) Love Letters of a Violinist, *presentation copy, with inscription on half-title, "To Robert Browning, with Regard and Reverence from the author, Eric Mackay, July* 27*th*, 1886," 1886; etc. 8*vo.* (9)

710 Gosse (E. W.) King Erik, 1876—Newman (J. H.) Verses on Various Occasions, 1868—Horne (R. H.) Orion, *author's autograph inscription on title*, 1872—Longfellow (H. W.) The Courtship of Miles Standish and other Poems, *Boston*, 1858 ; etc. *sm. 8vo.* (12)

711 Göthe (J. W. von) Egmont, Trauerspiel, FIRST EDITION, *with inscription on title, "R. Browning," and, in the autograph of the poet, "to R. B."* *sm. 8vo. Leipzig, G. J. Göschen*, 1788

712 Gradus ad Parnassum, *autograph signature of "E. B. Barrett" on title, no binding* *sm. 8vo. Edinb.* 1813

713 Grant (C.) Stories of Naples and the Camorra, with introductory Memoir of the Author by J. B. Capper, 1896—Ball (Sir R. S.) Star-Land, *illustrations*, 1889—Humour and Pathos of Charles Dickens, selected by Ch. Kent, *portrait, autograph letter of editor inserted*, 1884 ; etc. *8vo.* (12)

714 Gray (John Miller) Memoir and Remains, 2 vol. *only* 250 *copies printed, Edinb.* 1895, *with inscription on half-title signed "Michael Field"*—Ritchie (A. T.) Chapters from some Memoirs, 1894—Jameson (Mrs.) Memoirs and Essays, *presentation copy to Miss E. B. Barrett*, 1846 ; etc. *8vo.* (13)

715 Greek and Latin Prize Poems of the University of Cambridge from 1814 to 1837, *with inscription on fly-leaf, "Robert Browning, from Edmund Wilson," in the autograph of the poet, calf* *8vo. Cambridge*, 1837

716 Greenwood (Col. G.) Hints on Horsemanship, to a Nephew and Niece, *frontispiece and engraved title, with autograph signature of "Robert Browning" on half-title* *sm. 8vo.* 1839

717 Gregorius (S.) Opera omnia, "Editio Benedictina," vol. I, *with autograph signature of "H. S. Boyd*, 1804," *and on fly-leaf his signature twice repeated, old russia, broken* *folio. Paris*, 1778

718 Gregorius Naziazenus. Opera, Graece et Lat. *with autograph signatures and numerous MS. marginal notes by Elizabeth B. Browning, calf* *folio. Coloniae*, 1690

719 Grimm (Baron de) et Diderot : Mémoires Historiques, Littéraires et Anecdotiques, 4 vol. *portrait, with inscription on fly-leaf of vol. I, "Robert Browning from his Father, Jan.* 2, 1838" ; 1813, the same, Première Partie, 3 vol. *with autograph of "Robert Browning" on fly-leaf of vol. I*, 1814, *calf* *8vo.* (7)

720 Grosart (A. B.) Songs of the Day and Night, or, Three Centuries of Original Hymns for Public and Private Praise and Reading, *one of* 100 *copies on* LARGE PAPER *8vo. Printed for private circulation only*, 1890

721 Guida al Forestiero per osservare con metodo le rarita e bellezze della citta di Firenze, *with inscription on title, "From Walter Savage Landor to Robert Browning" in the autograph of the latter* *12mo. Firenze*, 1790

722 Hall (John) Poems, *title and a few other ll. damaged and defective, with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter, sheep* 12*mo.* *Cambridge*, 1646

723 Hall (Jos.) Resolutions and Decisions of Divers Practicall Cases of Conscience, *portrait, autograph signature of "Robert Browning" on title* 12*mo.* 1654

724 Hall (J.) Satires with the Illustrations of the late T. Warton and additional Notes by S. W. Singer, *autograph signature of "Robert Browning" on title* 12*mo.* 1824

725 Hall (J.) Satires, with the Illustrations of the late T. Warton and additional Notes by S. W. Singer, *autograph signature of "Elizabeth B. Barrett" on title-page* 12*mo.* *Chiswick*, 1824

726 Hallam (H.) Introduction to the Literature of Europe, 4 vol. *autograph inscription of E. B. Barrett in each volume* 8*vo.* 1839

727 Hamerton (P. G.) The Graphic Arts: a Treatise on the Varieties of Drawing, Painting and Engraving, in comparison with each other and with Nature, *numerous plates, parchment* *folio.* 1882

728 Hardy (T.) Wessex Tales, Strange, Lively, and Commonplace, 2 vol. FIRST EDITION, *presentation copy with inscription on half-title of vol. I, "To Robert Browning, Esq. D.C.L. from Thomas Hardy, May*, 1888" *sm.* 8*vo.* 1888

729 Harte (Bret) In the Carquinez Woods, *presentation copy, "To Robert Browning from Bret Harte, May*, 1884" 12*mo.* *Boston*, 1884

730 Harte (B.) Lothaw, *illustrations, with inscription on cover, "R. B. Alton Towers, May* 25, '72, *from Ld. Shrewsbury," in the autograph of Robert Browning* 12*mo.* *n. d.*

731 Hawker (R. S.) Poetical Works, now first collected and arranged, with a Prefatory Notice by J. G. Godwin, *portrait, with inscription on half-title by Robert Browning, "From A. S. Orr, May* 7, '79, *R. B."* *sm.* 8*vo.* 1879

732 Hawthorne (N.) Passages from the American Note-Books, 2 vol. *autograph signature of "Robert Browning" on title of vol. I* *sm.* 8*vo.* 1868

733 Hawthorne (N.) Passages from the French and Italian Note-Books, 2 vol. *with inscription on title of vol. I, "Mr. Browning, with the Editor's best regards"* *sm.* 8*vo.* 1871

734 Hayes (M. H.) Points of the Horse, *numerous illustrations* *imp.* 8*vo.* 1897

735 Heine (H.) Sämmtliche Werke, 18 vol. (*wanting vol. IX*), *with inscription on half-title, "Robert Browning from Mrs. Benzon, Feb.* 15, '77," *in the autograph of the former* 12*mo.* *Hamburg*, 1867

736 Hemans (Mrs.) Common Place Book, *neatly written MS. presented to Mrs. Browning by Charles Hemans, with note in the autograph of Mrs. Browning, "Mrs. Hemans's Common place Book, E. B. B." half bound* *c.* 1800

737 Hemans (Mrs.) Memorials, with illustrations of her literary character, from her private correspondence, by H. F. Chorley, 2 vol. *portrait and frontispiece, with inscription on title of vol. I, "Robert & Elizabeth Barrett Browning," and in vol. II, "Elizabeth B. Barrett," both in the autograph of the latter* *sm. 8vo.* 1837

738 Hephaestion. Enchiridion, cum notis variorum cur. T. Gaisford, *with autograph signature of "E. B. Barrett,* 1828*" on title* *8vo. Oxon.* 1810

739 Herbert (G.) The Temple, 1679—Hanmer (Sir J.) Sonnets, *presentation copy from the author*, 1840—Rodd (Rennell) Songs in the South, 1881 ; etc. (16)

740 Herodianus. Historiarum libri VIII, Gr. et Lat. ed. J. Ruddiman, *with autograph inscription on title, "E libris Elizabetta B. Barrett," sheep* *12mo. Edinburghi*, 1724

741 Higginson (T. W.) Out-Door Papers, *presentation copy with inscription on fly-leaf, "To dearest Pen—for writing Ten good Latin Hexameters, R. B. Oct.* 20, '63,*" in the autograph of the poet* *sm. 8vo. Boston*, 1863

742 Histoire de l'Abdication de Victor Amedée, Roi de Sardaigne, *autograph signature of "Robert Browning,* 39 *Devonshire Place, Oct.* 23, '56,*" on fly-leaf, sheep* *12mo. Turin*, 1734

743 Hobbes (Thos.) Tracts, *portrait, with inscription on title, "Robert & Elizabeth B. Browning," in the autograph of the latter, old calf* *sm. 8vo.* 1681

744 Hodgson (Rev. F.) Memoir, by his son the Rev. J. T. Hodgson, 2 vol. *portrait, autograph signature of "Robt. Browning" on title of vol. I* *sm. 8vo.* 1878

745 Hogarth (W.) Graphic Illustrations by S. Ireland, *plates, russia, broken*, 1794 ; Anecdotes of Hogarth, 1813 ; Biographical Anecdotes of Wm. Hogarth, *half calf*, 1782 ; etc. *8vo.* (7)

746 Hogarth (W.) Works, with descriptions by the Rev. J. Trusler, vol. I, *plates, half calf, n. d.*; Genuine Graphic Works, copied by T. Cook, 160 *plates, calf, broken*, 1808 ; Genuine Works with Biographical Anecdotes by J. Nichols and G. Steevens, vol. III, *plates*, 1817 ; and another *4to.* (4)

747 Hogarth. A Collection of about One Hundred small Engravings by Hogarth, *mounted in* 1 *vol. half bound* *sm. 4to*

748 Homerus. Opera quae exstant omnia Graece et Latine, *with inscription on fly-leaf, "From Walter S. Landor to R. W. B. Browning,* 1863,*" in the autograph of Robert Browning (the poet)* *8vo. Patavii*, 1819

749 Homerus. Ilias et Odyssea, LARGE PAPER, *portrait, with initials, "E. B. and R. B." on fly-leaf, calf gilt*
16*mo.* *Pickering's Diamond Edition*, 1831

750 Homerus. Ilias, Gr. et Lat. annotationes scripsit atque edidit S. Clarke, 2 vol. *maps, with inscription on fly-leaf, "Given by Walter Savage Landor to Robert W. Barrett Browning in* 1863,*" in the autograph of Robert Browning, old sheep* 8*vo.* 1802

751 Homerus. Ilias, cum brevi annotatione C. G. Heyne, 2 vol. *with inscription on fly-leaf in vol. I, "R. and E. B. Barrett (Hope End) Florence," in the autograph of the poetess, calf*
8*vo.* *Wintoniae*, 1817

752 Homerus. Ilias ed. G. Baeumlein, *with inscription on title, "Robert Browning, June* 10, '73,*" followed by an* 8*-line quotation in Greek and "St. Pierre de Chartreuse, Isère, Aug.* 17, '81,*" all in the autograph of the poet, limp morocco* 12*mo.* *Lipsiae*, 1854

753 Homerus. Iliad, with English Notes by F. A. Paley, 2 vol. *autograph signature of "Robert Browning, Dec.* 31, '71*" on title of vol. II*
8*vo.* 1871

754 Homerus. Odyssea, Graece, 3 vol. *with autograph signature and numerous MS. notes by Elizabeth B. Barrett, half calf*
16*mo.* *Oxonii*, 1811

755 Homer. Homeri et Homeridarum Opera et Reliquiae ex rec. F. A. Wolfii, vol. I, *frontispiece, with inscription on fly-leaf, "R. B. Barrett from my dear friend Mr. Boyd, Malvern Wells, July* 16, 1834,*" in the autograph of the poetess* *folio.* *Lipsiae*, 1806

756 Homer. Hesiod, Aeschylus, Sophocles, Euripides, Aristophanes, Pindar, Anacreon, Gnomici, Orphica, Babrius, Anthologia Graeca, Apollonius, etc.; in 11 vol. (Tauchnitz Editions), *each volume with the autograph signature of "Robert Browning" and a few with MS. notes, in an old leather case with clasp, and plate with "Robert Browning" on lid* 12*mo.* *Tauchnitz*, 1829-69

757 Horatius. Poemata, scoliis et argumentis ab H. Stephano illustrata, *autograph signature of "Robert Browning" on fly-leaf, old calf, broken* *sm.* 8*vo.* *Lutetiae*, 1549

758 Horatius. Emblemata imaginibus in aes incisis notisque illustrata, studio O. Vaeni, *full-page engravings, autograph signature of "Robert Browning" on fly-leaf, old calf* 4*to.* *Antverpiae*, 1612

759 HORATIUS. Opera, aeneis tabulis incidit Jo. Pine, 2 vol. FIRST or "POST EST" EDITION, *engraved throughout with plates and vignettes, autograph signature of "Robert Browning" on title of vol. I, old calf* 8*vo.* 1733-7

760 Horatius. Opera, "Pickering's Diamond Edition," *portrait, with inscription on fly-leaf, "E. B. Barrett cui hunc librum Samuel Patrum dedit, Die* 20*me Julii*, 1821, *Gloucester," old morocco*
24*mo.* 1820

761 Horatius. Opera, cum selectis scholiis et observationibus Baxteri, Gesneri et Zeunii, *with note on fly-leaf (E. B. B's Horace, Robert Browning), in the autograph of the poet, and lettering on the back in the autograph of E. B. Browning* 8*vo.* 1822

762 Horatius. Opera omnia, recensuit Filon, *portrait, with inscription on fly-leaf, "Robert Browning from Ernst Benzon," in the autograph of the former, beautifully bound in citron morocco, with inlays of red and black morocco in a "Grolier" design, doublé with red morocco, elaborately and elegantly gilt tooled, g. e. by Duru, in brown morocco case* 24*mo. Paris.* 1828

763 Horatius. Pickering's Diamond Edition, *frontispiece, with "(E. B. B.'s Book, R. B.)" on title,* 1824; another copy, *old russia* 16*mo.* (2)

764 Horne (R. H.) The Death of Marlowe, *with inscriptions on title, autograph signature of "R. H. Horne, to E. B. Barrett," in the autograph of the poetess, and beneath, "(whose are the pencil markings, R. B.)" in the autograph of the poet,* 1837; Cosmo de' Medici, 1837; Gregory the VII, 1840; etc. in 1 vol. *half calf* 8*vo*

765 Horne (R. H.) Cosmo de' Medici: an Historical Tragedy, *frontispiece, presentation copy "To Robert Browning, from R. H. Horne, with the admiration and regard of past and present days, Augst.* 17/75" 8*vo.* 1875

766 [Horne (R. H.)] Exposition of the false Medium and Barriers excluding Men of Genius from the Public, *portrait on india paper, with inscription on title, "Robert and Elizabeth B. Barrett Browning," in the autograph of the latter* *sm.* 8*vo.* 1833

767 Horne (R. H.) Ballad Romances, *presentation copy, with inscription on fly-leaf, "Jany.* 1/46, '*Ballad Romances,' from R. H. Horne, who feels it a gladness and good fortune to live in the same day with Robert Browning,"* 1846 — Walton (I.) Lives, *portraits,* 1864— Wright (R. S.) The Golden Treasury of Ancient Greek Poetry, *Oxford,* 1867; etc. 8*vo.* (24)

768 Horne (R. H.) A New Spirit of the Age, 2 vol. 2 *portraits,* 1844— Goethe (J. W. von) Faust, translated in the original metres by B. Taylor, 2 vol. 1871—L'Estrange (A. G.) The Friendships of Mary Russell Mitford, 2 vol. 1882 *sm.* 8*vo.* (6)

769 Houghton (Richard Monckton Milnes, Lord) Some Writings and Speeches, with a Notice in Memoriam by G. S. Venables, *presentation copy to R. Browning from Lord Houghton's sister, with inscription on fly-leaf* *sm.* 4*to. Privately printed,* 1888

770 Houghton (Lord) Monographs, Personal and Social, *portraits, with inscription on half-title, "To Robert Browning, with the author's best regards"* *sm.* 8*vo.* 1873

771 Houssaie (A. de la) Histoire du gouvernement de Venise, *smooth red morocco gilt, g. e.* 12*mo. Paris,* 1677

772 Howell (J.) Dendrologia. Dodona's Grove, or the Vocall Forrest, *frontispiece, autograph signature of "Elizabeth B. Barrett" on title, calf* 12*mo. Cambridge,* 1645

773 Howell (J.) Epistolae Ho-Elianae: Familiar Letters, Domestick and Foreign, *portrait, with autograph signatures of "Elizabeth B. Barrett" and "Robert Browning" on title, calf* 8*vo.* 1726

774 Hugo (H.) Pia Desideria tribus libris comprehensa, *engraved title and emblematic plates, autograph signature of "Robert Browning" on title, sheep* 12*mo. Antverp. L. de Potter*, 1657

775 Hugo (V.) La Légende des Siècles, Première Série, 2 vol. in 1, *vellum* 8*vo. Paris*, 1859

*** With following note on fly-leaf in the autograph of Robert Browning, "Dearest Isa Blagden gave this book to Ba. on our last but one (last happy) journey to Rome, Nov. 1859. Casa Guidi, July 24,'61."

776 Hunt (Leigh) Poetical Works, *with inscription on title, "Elizabeth B. Barrett, from dearest Georgie, Torquay," in the autograph of the poetess* 8*vo.* 1832

777 Hunt (L.) Poetical Works, *with inscription on title, "(marked by E. B. B. throughout), R. Browning"* 12*mo.* 1844

778 Hunt (L.) The Palfrey: a Love Story of Old Times, FIRST EDITION, *autograph signature of "Elizabeth B. Barrett" on title, original wrappers* 8*vo.* 1842

779 Hunt (L.) Imagination and Fancy, FIRST EDITION, *with inscription on title, "Elizabeth Barrett, from G. G. B.* 1844" *sm.* 8*vo.* 1844

780 [Hunt (L.)] Christianism, or Belief and Unbelief Reconciled, *with note on title in the autograph of Robert Browning, "(by Leigh Hunt, edited by John Forster)," and long inscription in Forster's autograph on half-title* 8*vo. For private circulation, only* 75 *copies printed, n. d.*

781 Hunt (W. M.) Talks about Art, with a Letter from J. E. Millais, *with autograph signature on title of "Robert Browning, Jan.* 8,'78" *sm.* 8*vo.* 1878

782 Hutchinson (F.) Historical Essay concerning Witchcraft, *autograph signature of "Robert Browning" on half-title, calf* 8*vo.* 1720

783 Iamblichus. De vita Pythagorae et Psotrepticae orationes ad Philosophiam lib. II, *with inscription on title, "E libris Roberti and Elizabethae Barrett Browning," in the autograph of the poetess, vellum* 4*to. In Bibliopolio Commeliniano*, 1698

784 Il Nipotismo di Roma, or The History of the Pope's Nephews, 2 *portraits, autograph signature of "Robert Browning" on fly-leaf, half calf* 12*mo.* 1669

785 Isocrates. Orationes et Epistolae, Gr. cum latina interpretatione H. Wolfii, *autograph signature of "E. B. Barrett, Hope End,* 1831," *on fly-leaf, old calf, upper cover missing* 12*mo. Sumptibus Samuelis Crispini*, 1613

786 Jameson (Mrs.) Legends of the Monastic Orders, as represented in the Fine Arts, *illustrations, presentation copy, with inscription on fly-leaf, "Elizabeth Barrett Browning and Robert Browning, with best love from their affecte. Anna Jameson"* *sm.* 4*to.* 1852

787 Jameson (Mrs.) A Commonplace Book of Thoughts, Memories and Fancies, *illustrations, presentation copy to "Elizabeth & Robert Browning, from their affectionate friend A. J."* 1855 — Smith (Goldwin) Lectures and Essays, *For private circulation only, New York,* 1881—Strong (A. H.) Philosophy and Religion, *ib.* 1888; etc. *8vo.* (8)

788 Jebb (J.) Sermons on subjects chiefly practical, *autograph signature of "E. B. Barrett, May 24th,* 1829," *on half-title* *8vo.* 1824

789 Jebb (R. C.) Translations into Greek and Latin Verse, *with inscriptions on half-title, "Robert Browning, June* 21, '73," "*(The joint gift of Annie Thackeray and Hallam Tennyson),"* two lines in *Greek, and "R. B. Dec.* 19, '73," *with Greek quotation, all in the autograph of the poet* *sm. 4to. Cambridge,* 1873

790 Jewell (Jo.) Apologia Ecclesiae Anglicanae, *autograph signature of "E. B. Barrett, Hope End," on title, old calf* 12*mo.* 1692

791 Johnson (S.) Select Essays, edited by G. B. Hill, 2 vol. *etchings by H. Railton,* 1889—Blackie (J. S.) Life of Robert Burns, *with autograph inscription of author on title,* 1888—Ruskin (J.) Political Economy of Art, 1857; etc. *sm. 8vo.* (15)

792 Jonson (Ben.) Workes, vol. I, *title and last leaf in MS. autograph signature of "Robert Browning,* 1839," *on page of The Catalogue, calf* *folio.* 1616

793 Jonson. Horace, his Art of Poetrie, made English by Ben. Jonson, *unbound* *folio.* 1640

794 Jonston (A.) Psalmi Davidici cum argumentis et notis, *autograph signature of "Robert Browning" on title, sheep* 12*mo.* 1742

795 Junius (Francis) The Painting of the Ancients, in three Bookes, *autograph signature of "Robert Browning" on title, old sheep* *sm. 4to.* 1638

796 Junius. Letters, vol. I, *autograph signature of "Robert Browning" on title, vellum* 12*mo.* 1771

797 Junius. Handwriting professionally investigated by Mr. C. Chabot, with Preface and Collateral Evidence by the Hon. E. Twistleton, *with inscription on title, "Robert Browning from Edward Twistleton," in the autograph of the poet* *4to.* 1871

798 Juvenal and Persius. Satyrs, translated into English Verse by J. Dryden, etc. *plates (damaged), old calf* 12*mo.* 1726

*** With following note on fly-leaf in the autograph of Robert Browning: "My father read the whole of the Dedicatory Preface aloud to me, as we took a walk together up Nunhead Hill, Surrey, when I was a boy. Robert Browning, June 4, '73."

799 Keats (John) Endymion: A Poetic Romance, first edition, *with* 5 *line Errata, autograph signature of "Bobt. Browning" on half-title, original boards, broken, and label defective* 8*vo.* 1818

800 Keats (J.) Life, Letters and Literary Remains, edited by R. Monckton Milnes, 2 vol. *portrait and facsimile, with inscription on half-title of vol. I, "Robert Browning, Esq. from his friend the Publisher"* 12*mo.* 1848

801 Keats, by Sidney Colvin (English Men of Letters), *with autograph signature on fly-leaf, "Robert Browning, June* 15, '87" *sm.* 8*vo.* 1887

802 Kelsall (C.) Classical Excursion from Rome to Arpino, *folding plate, autograph signature of "Robert Browning,* 1880," *half sheep* 8*vo. Geneva,* 1820

803 Knapton (J.) A Dictionary of all Religions, Ancient and Modern, *autograph signature of "Robert Browning" on title, old panelled calf* 8*vo.* 1704

804 Knight (H. G.) Eastern Sketches in Verse, *piece cut from title* 12*mo.* 1819

*** With autograph signature of "E. B. Barrett" on title, and on the opposite page, in pencil, the transcript of a Poem of three verses by H. G. Knight and Mr. Price, in the autograph of the poetess.

805 Lafon (Mary) Mille ans de guerre entre Rome et les Papes, *autograph signature of "R. Browning" in pencil on title-page, Paris,* 1860—Chatterton (T.) Poems supposed to have been written at Bristol by T. Rowley and others, *calf,* 1778—Dermody (T.) Life, with Pieces of Original Poetry, etc. edited by J. G. Raymond, 2 vol. in 1, *portrait, half calf,* 1806 ; etc. 8*vo.* (11)

806 Lafon (M.) Rome depuis l'établissement du Christianisme jusqu'à nos jours, *plate, Paris,* 1853—Molmenti (P. G.) La storia di Venezia nella vita privata, *Torino,* 1880—Rousseau (J. J.) La Nouvelle Heloïse, 6 vol. *plates, calf, Geneve,* 1793 ; etc. 8*vo.* (18)

807 Lairesse (G. de) The Art of Painting, translated by J. F. Fritsch, *plates, old calf* 4*to.* 1778

*** With following note on fly-leaf in the autograph of Robert Browning : "I read this book more often and with greater delight, when I was a child, than any other ; and still remember the main of it most gratefully for the good I seem to have got by the prints, and wondrous text, Robert Browning, Feb. 13, '74."

808 Lamb (Charles) Tales from Shakespeare, *autograph signature of "Robert Browning" on title* *sm.* 8*vo.* 1831

809 Lamb (C.) : a Memoir by Barry Cornwall [B. W. Procter], *portrait, presentation copy with inscription on title, "Robert Browning, with kindest regards from B. W. P."* 8*vo.* 1866

810 Lamb. Talfourd (T. N.) Final Memorials of Charles Lamb, 2 vol. FIRST EDITION 8*vo.* 1848

811 Landon (L. E.) The Troubadour, Catalogue of Pictures and Historical Sketches by L. E. L. *with autograph signature on title, "E. B. Barrett, Hastings, Jany.* 1825" *sm.* 8*vo.* 1825

812 Landon (L. E.) The Zenana and Minor Poems, by L. E. L. with a Memoir by Emma Roberts, *portrait, autograph signature "E. B. Barrett,* 1839," *on title* *sm.* 8*vo.* *n. d.*

813 Landon (L. E.) Life and Literary Remains of L. E. L. by Laman Blanchard, 2 vol. *portraits,* 1841—Noel (R.) Essays on Poetry and Poets, 1886—Skelton (J.) A Campaigner at Home, 1865; etc. 8*vo.* (20)

814 Landor (R. E.) The Fawn of Sertorius, 2 vol. FIRST EDITION, *with inscription on title, "From Henry Eyres Landor to Robert Browning, Esq."* 1846; The Fountain of Arethusa, 2 vol. 1848; together 4 vol. *brown morocco, rubbed* *sm.* 8*vo*

815 Landor (W. S.) Works, 2 vol. *with inscription on half-title of vol. I, "Robert Browning from Walter S. Landor" in the autograph of the former* *roy.* 8*vo.* 1853

816 [LANDOR, W. S.] Gebir; a Poem, in Seven Books, FIRST EDITION, *a few stains, otherwise a very fine and clean copy, uncut, in the original paper covers, scarce*
sold by Rivington's, St. Paul's Church-yard, 1798

*** PRESENTATION COPY, with autograph inscription by the author, "Walter Savage Landor to his friend Robert Browning, a mark of admiration for his genius and his virtues"; the place and date are added by Browning, "Florence, July 13, '59." The date is significant, for it was in the first week of this month that Landor finally quarrelled with his family, left the villa at Fiesole, and took refuge in an hotel on the Arno with eighteenpence in his pocket —and perhaps this book as well; for it appears from a letter written by Browning to W. W. Story on July 28 that the bulk of his clothes, books, plate, pictures, etc. had not then been sent from the villa. From this time till his death Landor was under Browning's guardianship.

817 LANDOR (W. S.) GEBIR; a Poem, in Seven Books, FIRST EDITION, *with inscription on verso of title, "Walter Savage Landor, to his kind and truly noble friend Edw. Twistleton, May* 11, 1803," *in the autograph of the author, original wrappers* *sm.* 8*vo.* 1798

818 LANDOR (SAVAGIUS) Gebirus, Poema, *some leaves stained, two pages at the beginning and one at the end appear to have been removed, original boards, rough edges, uncut* *Oxonii,* 1803

*** AUTHOR'S OWN COPY, presented to Browning, with autograph inscription by the latter, and very numerous autograph corrections and additions to the text by Landor, slips with additional verses inserted, etc. This Latin translation was prepared at the instigation of the writer's brother Robert, and was intended to help the piece into popularity.

819 Landor (W. S.) Gebir, Count Julian and other Poems, *proofs with numerous corrections in the autograph of the author, and inside cover the signature "W. S. Landor," to which Robert Browning has added "To R. B."* *sm.* 8*vo.* 1831

820 Landor (W. S.) Gebir, Count Julian and other Poems, *with autograph signature of "E. B. Barrett" on title, calf* *sm.* 8*vo.* 1831

821 [LANDOR (W. S.)] Poems from the Arabic and Persian, with Notes by the author of Gebir, 20 pp. *stained, rough edges, as published, unbound*
4to. Warwick, printed by H. Sharpe, High-Street; and sold by Messrs. Rivingtons, St. Paul's Church Yard, London, 1800

*** AUTHOR'S OWN COPY, with autograph note added in old age on the first page: "I wrote these poems after reading what has been translated from the Arabic and Persian by Sir W. Jones and Dr. Nott." In his preface Landor claims to have followed a French version of the poems, but neither translation nor originals are known to exist. EXTREMELY RARE.

822 [Landor (W. S.)] Poems from the Arabic and Persian, with Notes by the Author of Gebir, *with inscription on half-title in the autograph of the author, "I wrote these Imitations after reading what poems of Hafiz have been translated from the Arabic and Persian by Sir W. Jones and Dr. Nott. W. S. L."* *4to. Warwick,* 1800

823 [Landor (W. S.)] Poems, *another copy* *4to. ib.* 1800

824 [Landor (W. S.)] Poems, *another copy* *4to. ib.* 1800

825 [Landor (W. S.)] Poems, *another copy* *4to. ib.* 1800

826 [Landor (W. S.)] Poems, *another copy* *4to. ib.* 1800

827 [Landor (W. S.)] Poems, *another copy* *4to. ib.* 1800

828 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

829 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

830 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

831 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

832 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

833 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

834 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

835 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

836 [Landor (W. S.)] Poems, 2 *copies* *4to. ib.* 1800

837 [Landor (W. S.)] Poetry, by the Author of Gebir, *uncut, paper wrappers, as published, very fine and clean copy, very rare*
8vo. 1802

*** PRESENTATION COPY, with autograph inscription by the recipient: "Robert Browning, from Walter Savage Landor."

838 [LANDOR (W. S.)] Poetry, by the Author of Gebir, another copy, *lacking everything before p.* 9, *pp.* 11 *to* 40 *in duplicate, outer pages soiled, rough edges, unbound* 1802

*** Evidently used by the author in preparing another edition for press. It contains numerous autograph corrections throughout, and a slip inserted at p. 38 with 15 additional autograph verses to "Part of Protis's Narrative"; and another slip with portion of his autograph draft for a preface.

839 [Landor (W. S.)] Ode ad Gustavum Regem, Ode ad Gustavum Exulem, 12 *pp. rough edges, as published, unbound, fine copy, very rare* 4*to. In Aedibus Valpianis* (*Took's Court, Chancery Lane*), 1810

*** PRESENTATION COPY, with auto. inscription by the recipient, "Robert Browning, from Walter Savage Landor."

840 [Landor (W. S.)] Ode ad Gustavum Regem, Ode ad Gustavum Exulem, *as issued* 4*to. In Aedibus Valpianis*, 1810

841 [Landor (W. S.)] Ode, *another copy* 4*to. ib.* 1810

842 [Landor (W. S.)] Ode, *another copy* 4*to. ib.* 1810

843 [Landor (W. S.)] Ode, 2 *copies* 4*to. ib.* 1810

844 [Landor (W. S.)] Ode, 3 *copies* 4*to. ib.* 1810

845 [Landor (W. S.)] Ode, 3 *copies* 4*to. ib.* 1810

846 Landor (W. S.) Idyllia Heroica, Decem Librum Phaleuciorum unum, *with inscription on title, "Robert Browning, from his friend the author's friend, J. F."* *sm.* 8*vo. Pisa*, 1820

847 Landor (W. S.) Andrea of Hungary and Giovanna of Naples, *with autograph signature of "Elizabeth B. Barrett" and "From the Author," on half title* 8*vo.* 1839

848 Landor (W. S.) Fra Rupert, the last part of a Trilogy, *with inscription on title, "E. B. and R. Browning," in the autograph of the latter* 8*vo.* 1840

849 Landor (W. S.) The Hellenics, comprising Heroic Idyls, etc. *with inscription on fly-leaf, "Walter Savage Landor to his friend Browning," and corrections in Landor's autograph at the end* 8*vo. Edinb.* 1859

850 Landor (W. S.) The Hellenics, comprising Heroic Idyls, etc. *presentation copy with author's inscription on fly-leaf, "from W. S. Landor, to his friend Robert Browning"* 8*vo. ib.* 1859

851 Landor (W. S.) Poems, proof sheets of pp. 17–68, *with numerous corrections by the author, and on p.* 17 *"Robert Browning from W. S. Landor" in the autograph of the former*

852 Landor (W. S.) Heroic Idyls, with additional Poems, *with inscription on title in Browning's autograph, "Robert Browning (from W. S. Landor)"* *sm.* 8*vo.* 1863

853 Landor (W. S.) Selections from his Writings, arranged and edited by S. Colvin, *portrait on title, with autograph inscription on half-title, "Robert Browning, St. Pierre de Chartreuse, Aug.* 9, *'82"* 12*mo.* 1882

*** Miss Browning was as constant and tireless a companion to her poet-brother as was Dorothy Wordsworth to hers; and cheerfully accepted such primitive accommodation as happened to satisfy his taste. Thus at St. Pierre de Chartreuse, their place of sojourn in 1881 and 1882, the "hotel" was "the roughest inn, and its arrangements the most primitive I have yet chanced upon, but my sister bears them bravely."—(*Griffin and Minchin's "Life of Browning," Methuen*, 1911).

854 Landor (Walter Savage), a Biography by John Forster, 2 vol. *portraits and engraved titles* *sm. 8vo.* 1869

855 Landor, by Sidney Colvin (English Men of Letters), *autograph signature of "Robert Browning, July* 20, '81*" on fly-leaf* *sm. 8vo.* 1881

856 Lang (A.) Helen of Troy, FIRST EDITION *sm. 8vo.* 1882

857 Lazaroni (P.) Carmina in laudem Catharinae Corneliae Cypri Reginae, *neatly written MS.* 12 *leaves, with autograph signature of "Robert Browning" on fly-leaf* *8vo.* 1794

858 Leti (G.) Vita di Don Pietri Giron, Duca d'Ossuna, Vicere di Napoli, 2 vol. 2 *portraits, autograph signature of "Robert Browning" on fly-leaf of vol. I, old sheep* 12*mo. Amsterdam,* 1699

859 Lettres à un jeune prince par un Ministre d'État chargé de l'élever et de l'instruire, *autograph signature of "Robert Browning" on title-page, old calf* 12*mo. Amsterdam,* 1755

860 Liberty Bell (The), by Friends of Freedom, *frontispiece, presentation copy, "Elizabeth B. Barrett, from Eliza L. Follen," stamped morocco gilt* *sm. 8vo. Boston,* 1845

861 Liberty Bell (The), by Friends of Freedom (*with Poem by E. B. Browning), engraved title, presentation copy, "To Elizabeth Barrett Browning from her affectionate friend Maria Weston Chapman, Weymouth, Massachusetts, U. S. January* 29*th,* 1856*"* *sm. 8vo. Boston: Anti-Slavery Bazaar,* 1856

862 Licetus (F.) De Lucernis antiquorum reconditis libri VI, *numerous engravings, those at pp.* 910 *and* 1142 *unmutilated, extra matter inserted, vellum* *folio. Patavii,* 1662

863 Lichtenberg (J.) Conjunctione Saturni et Martis in ano dñi MCCCCLXXIII penultima die mensis augusti, etc. lit. goth. *rubricated, autograph signature of Robert Browning on fly-leaf, MS. parchment covers* *sm. 4to. Argentine,* 1474

864 Liddell (H. G.) and R. Scott, Greek-English Lexicon, *fifth Edition, old calf, loose, Oxford,* 1864—Piozzi (H. L.) Retrospection, 2 vol. in 1, *portrait, half calf,* 1801—Giustiniano (B.) Historie chronologiche della vera origine di tutti gli ordini equestri e religioni Cavalleresche, *portraits and engravings, vellum* *Venetia,* 1672 *etc.* 4*to.* (7)

865 Life and Reign of King Richard the Second, *autograph signature of "Robert Browning" on fly-leaf, sheep* *sm. 8vo.* 1681

866 Lites ac Res gestae inter Polonos Ordinemque Cruciferorum, vol. I, *plates, Posnaniae,* 1855—Proofs from Scribner's Monthly and St. Nicholas, Second Series, 1881—Facsimiles of Royal, Historical, Literary, and other Autographs in the Department of Manuscripts, British Museum, edited by G. F. Warner, Fifth Series, 1899; etc. *folio.* (7)

867 Livius. Historiarum ab urbe condita, vol. II and III, *with autograph inscriptions on titles, "Elizabethae B. Barrett, hoc liber," old calf* *sm. 8vo. Amsterd.* 1678

868 Locke (J.) An Essay concerning Humane Understanding, *with inscription on title, "Robert Browning from his Father," old half calf* *folio.* 1695

869 Locker (Fred.) Selections from his Works, *portrait, and illustrations by R. Doyle, with inscription on fly-leaf, "Miss Browning, with the best wishes, the Author"* 12*mo.* 1865

870 Locker (F.) London Lyrics, *with inscription on half-title, "Robert and Sarianna Browning, with F. L.'s kind regards"* 12*mo.* 1870

871 Locker (F.) London Lyrics, Presented to the Members of the Cosmopolitan Club, *"by Frederick Locker, Robert Browning, Esqr., Nr.* 12*"* 12*mo.* 1874

872 Locker (F.) Patchwork, FIRST EDITION, *with inscription on half-title, "Robert Browning, from Frederick Locker," in the latter's autograph* 12*mo.* 1879

873 Locker-Lampson (F.) A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings, and Pictures, collected by F. Locker-Lampson, *frontispiece by G. Cruikshank, and portrait, presentation copy with inscription on half-title, "Robert Browning, with F. Locker's affectionate regards," roxburghe* 8*vo.* 1886

874 Locker-Lampson (F.) My Confidences, *portrait, autograph signature of "Sarianna Browning," on half title,* 1896—Cellini (B.) Life newly translated into English, by J. A. Symonds, *portrait,* 8*vo,* 1889 — Carnations, Picotees, and the Wild and Garden Pinks, edited by E. T. Cook, *illustrations, with autograph signature of "R. Barrett Browning, La Torre all' Antella, Sept.* 1905," *etc.* 8*vo.* (8)

875 Longinus. De Sublimitate commentarius, quem nova versione donavit, etc. illustr. Z. Pearce, *frontispiece, with inscription on title, "Robert and Elizabeth Barrett Browning," and on the back of the frontispiece a long and interesting note, both in the autograph of E. B. Browning, also a few MS. marginal notes by the poetess* 4*to.* 1824

876 [Lothian (Marquis of)] Fragment of a Parallel between the History, Literature and Art of Italy in the Middle Ages, *with inscription on half-title, "Robert-Browning, from the author," and* 2 *notes, all in the poet's autograph* *sm.* 8*vo. Edinb.* 1863

877 Loti (P.) Pêcheur d'Islande, *Paris,* 1887—Daudet (A.) Trente ans de Paris, *ib.* 1888 ; L'Immortel, *ib.* 1888 ; etc. *half bound, and as issued, all with the autograph signature of "Sarianna Browning"* *sm.* 8*vo.* (22)

878 Lowell (J. R.) Poems, *with autograph inscription of author on half-title, "to Miss E. B. Barrett, with the regards of the Author"* *sm.* 8*vo. Cambridge, Mass.* 1844

879 Lowell (J. R.) Conversations on some of the Old Poets, *with inscription on fly-leaf, "To Elizabeth B. Barrett, with the best wishes and heartiest congratulations of the Author, Cambridge, Massachusetts, U.S.A. Feby.* 1845" *sm. 8vo. Cambridge*, 1845

880 Lowell (J. R.) Poetical Works, 2 vol. *portrait, under which the author has written "This looks more like Don Quixote than like J. R. Lowell"* 12*mo. Boston*, 1860

881 Lowell (J. R.) The Cathedral, *presentation copy, with inscription on fly-leaf, "To Robert Browning, with an appreciation heightening for thirty years, from the author,* 30*th Decr.* 1869" *sm. 8vo. Boston*, 1870

882 Lucianus. Opera, etc. ed. J. Zuingeri, 4 vol. *with inscription, "Roberti & Elizabethæ B. Barrett Browning, e libris" on each title, vellum* *sm. 8vo. Basileæ, n. d.*

883 Lyttelton (Lord) Lettres, *autograph signature of "Robert Browning" on fly-leaf, old sheep* 12*mo. Paris*, 1789

884 Lytton (Sir E. Bulwer) Poems, *with inscription on half-title, "Robert Browning (from the author)" in R. Browning's autograph* *sm. 8vo.* 1865

885 Lytton (Earl of) Lucile, by Owen Meredith, *with autograph signature of "R. Browning" on half-title* 8*vo.* 1860

886 Lytton (Earl of) Serbski Pesme, or National Songs of Servia, by Owen Meredith, *with inscriptions on title, "To Walter Savage Landor, with the truest admiration of the author," and "(From Landor to R. B.)" in the autograph of Robert Browning* 12*mo.* 1861

887 Lytton (Robert, first Earl of) Personal and Literary Letters, edited by Lady Betty Balfour, 2 vol. *portraits, with inscription on fly-leaf, "R. Barrett Browning from Lady Betty Balfour, Dec.* 1906" *in the autograph of the former* 8*vo.* 1906

888 Macaulay (T. B.) History of England from the Accession of James II, vol. I-IV, *portrait, New York*, 1856; the same, vol. I-II, 1849 8*vo.* (6)

889 McCarthy (Justin H.) Serapion and other Poems, *presentation copy to "Robert Browning, Esq. with Justin H. McCarthy's compliments, April*, 1883" *sm. 8vo.* 1883

890 McCarthy (J. H.) Hafiz in London, *with inscription on fly-leaf, "Robert Browning, Esq. with the compliments of Justin Huntly McCarthy, April,* '86" *sm. 4to.* 1886

891 Macdonald (G.) Unspoken Sermons, *author's autograph inscription on fly-leaf*, 1867—Farrar (F. W.) Eternal Hope, *author's autograph inscription on half-title*, 1878; etc. 8*vo.* (11)

892 Machiavelli (N.) Il Principe, 2 vol. in 1, *autograph signature of "R. Browning" on title, and beneath, in his handwriting, "Two volumes in one, the first work of any importance ever printed in Palermo, see Preface to vol. II," vellum* 12*mo. Palermo*, 1584

893 Machiavelli (N.) Il Principe, *portrait, autograph signature of "Robert Browning" on fly-leaf, old calf* *sm.* 8*vo.* *Cosmopoli*, 1769

894 Mahaffy (J. P.) Rambles and Studies in Greece, *illustrations, with inscription on title, "Robert Browning, from the author, April,* 1878," *in the autograph of the poet* *sm.* 8*vo.* 1878

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896 Mahaffy (J. P.) Greek Life and Thought from the Age of Alexander to the Roman Conquest, *presentation copy, with note in the author's autograph on fly-leaf* *sm.* 8*vo.* 1887

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898 Mandeville (B.) The Fable of the Bees, *with following inscriptions on a fly-leaf,* "from *Robt. Browning* (*sen.*) to *R. Browning*, 1833, *Feb.* 1, *Friday* (*then two lines in Greek*), Robert Browning, June 15, 1874" (*the words in roman are in the poet's autograph*), *old calf* 8*vo.* 1795

899 Manson (George) and his Works, being a Series of Permanent Photographs from his Pictures and Sketches, with a Biographical and Critical Sketch by J. M. Gray, *with inscription on fly-leaf in the autograph of the author* 4*to.* *Edinburgh*, 1880

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902 Marlowe (C.) and G. Chapman, Hero and Leander, *autograph signature of "Elizabeth B. Barrett" on title, and verses* (*quoted*) *in her autograph on verso of half-title* 12*mo.* 1820

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904 Marmontel (J. F.) Mémoires, 4 vol. *with inscription on title of vol. I, "Robert & Elizabeth Barrett Browning," in the autograph of the latter, calf* 8*vo.* *Paris*, 1804

905 Martin (Helena Faucit) On Some of Shakespeare's Women, by one who has impersonated them, 6 parts, *with autograph inscriptions of the author in* 3 *parts, and an A. L. s. of Sir Theodore Martin inserted* 8*vo.* *Printed for strictly private circulation*, 1885

906 Martin (Sir T.) Shakespeare or Bacon? *with inscription on half-title, "R. Browning, June* 5, '88, *from the author," in the autograph of R. Browning* *sm.* 4*to.* 1888

907 Martin (Sir T.) Essays on the Drama, 2 vol. *printed for private circulation*, 1874-89—Dante's Vita Nuova, with an Introduction and Notes by Th. Martin, *portrait, with inscription on fly-leaf, "To Robert Browning, Esq. with the kind regards of Theodore Martin,"* 1862—Goethe, Faust, part II, translated by Sir T. Martin, *presentation copy, with autograph inscription on half-title*, 1886 *8vo.* (4)

908 Martin (T.) Poems, Original and Translated, *with inscription, "From the Author," on half-title, printed for private circulation*, 1863—Cholmondeley Pennell (H.) Puck on Pegasus, *illustrations, with inscription on title, "Robert Browning, Esq. with the author's kind regards,"* 1869—Massey (G.) A Tale of Eternity and other Poems, 1870 *sm. 4to.* (3)

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910 Maunory (M. de) Grammaire et Dictionnaire François et Espagnol, *with inscription on title, "Robert Browning from W. S. Landor," in the autograph of the former, sheep* 12*mo. Paris*, 1701

911 Maximus Tyrius. Dissertationes, Gr. et Lat. ex interpret. D. Heinsii, ed. J. Davisius, *with autograph inscription on title, "E Libris Elizabethæ B. Barrett," old calf* *sm. 8vo. Cantab.* 1703

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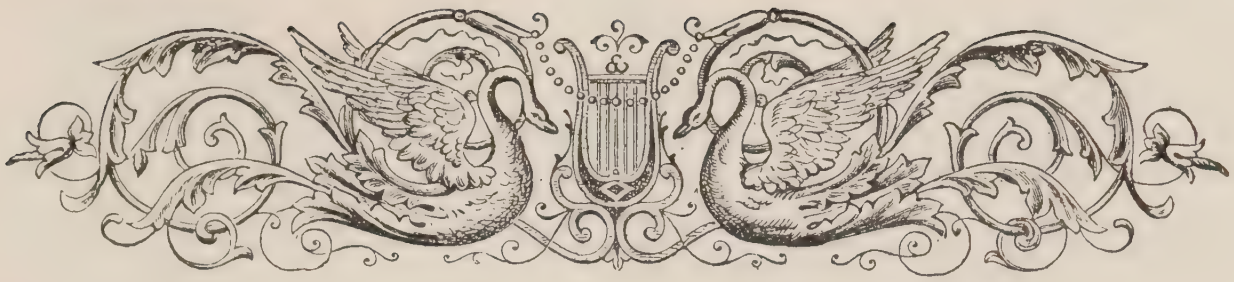

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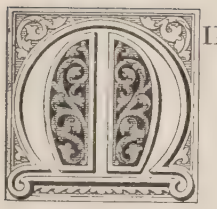

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933 Mitford (Mary Russell) Atherton, and other Tales 3 vol. *portrait, presentation copy, with inscription on fly-leaf of vol. I, "To her beloved friend E. B. Browning, a tribute of gratitude and admiration, and of affection, from the author, Swallowfield, July the* 4*th,* 1854" *sm. 8vo.* 1854

934 Monro (D. B.) Grammar of the Homeric Dialect, *autograph signature of "Robert Browning, Oct.* 13, '82," *Oxford,* 1882—Ellis (R.) A Commentary on Catullus, *with inscription on half-title, "Robert Browning, from the Author, Nov.* 17, '76," *ib.* 1876 ; and another 8*vo.* (3)

935 [Montagu (E. W.)] Genuine Memoirs of the late celebrated Edw. W——ly M–ntague, Esq. etc. 2 vol. *portrait, autograph signature of "Robert Browning" on title of vol. I, calf* 12*mo.* 1781

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940 Morelli (G.) Italian Painters, translated by C. J. Ffoulkes, with an Introduction by Sir A. H. Layard, *illustrations*, 1892—Nollekens and his Times, by J. T. Smith, 2 vol. *portrait*, 1829—Life and Times of Salvator Rosa, by Lady Morgan, 2 vol. *portrait*, 1824; etc. *8vo.* (6)

941 Morison (Jeanie) The Purpose of the Ages, 1887; Doorside Ditties, 1893; Gordon, an Our Day Idyll, 1889; and others by J. Morison (*some duplicates*), *chiefly presentation copies, and with author's inscriptions* *sm. 8vo.* (21)

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947 Muloch (Miss D. M.) The Head of the Family, 3 vol. FIRST EDITION, *with inscription on title of vol. I, "Elizabeth Barrett Browning, from the author, Feb. 6th*, 1852" *sm. 8vo.* 1852

948 [Munby (A. J.)] Dorothy, a Country Story, in Elegiac Verse, with a Preface, *with inscription on half-title, "Robert Browning, with the compliments of the author, unknown," in the autograph of Robert Browning, and a long A. L. s. of the author* *8vo.* 1880

949 Murray's Hand Book for Travellers in Switzerland, *with inscription on title, "R. & E. B. Browning" in the autograph of the former* *12mo.* 1846

950 Nazanzenus (Gregorius) Orationes Gr. 2 vol. *brown morocco gilt, g. e.* *12mo. Venetiis, in aedibus Aldi*, 1516-36

951 Neoportus (M.) Votum Candidum Vivat Rex, *autograph signature of "Robert Browning" on title, old calf* *sm. 8vo.* 1669

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953 Noel (Hon. R.) Behind the Veil, and other Poems, "*From the Author*," 1863—Myers (F. W. H.) Saint Paul, 1867—Marston (P. B.) All in All: Poems and Sonnets, 1875; etc. *8vo.* (20)

954 Nonnus Panopolitanus. Conversio Graeca Evangelii secundum Joannem, in Latinum sermonem ad verbum translata, Gr. et Lat. *title cut, with inscription on fly-leaf*, "*Robert Browning, May* 2, 1843, *New Cross, Hatcham*" *12mo. Lugduni*, 1620

955 Norton (Hon. Mrs.) The Dream, and other Poems, *portrait, with inscription on half-title in the autograph of Mrs. Browning*, "*The last gift of my own beloved brother, E.B.B.*" *8vo.* 1840

956 Notes on Naples and its Environs, *with inscription on half-title*, "*Robert Browning, with the best regards of B. W. Procter*" *sm. 8vo.* 1838

957 Oliphant (Mrs.) The Makers of Florence, *illustrations*, 1876—Brassey (Mrs.) Voyage in the "Sunbeam," *illustrations, presentation copy* "*To Robert Browning, with the kind compliments of the author, Annie Brassey, March*, 1878," 1878; and another *8vo.* (3)

958 Orlandi (P. A.) Abcedario Pittorico, *frontispiece, autograph signature of* "*Robert Browning, May* 24, '86," *on fly-leaf, vellum* *4to. Bologna*, 1704

959 O'Shaughnessy (A. W. E.) An Epic of Women and other Poems, *presentation copy, with inscription on fly-leaf*, "*Robert Browning, Esq. with the author's entire homage, Oct.* 1870" *12mo.* 1870

960 [Paget (Miss)] Baldwin: being Dialogues on Views and Aspirations, by Vernon Lee, *with inscription on half-title*, "*Robert Browning, from the Author*," *in the autograph of the poet* *8vo.* 1886

961 Paget (F.) The Spirit of Discipline, 1891—Watson (J.) The Mind of the Master, 1896 — The Epistles of St. John: the Greek Text, with Notes and Essays by B. F. Westcott, 1886; etc. *8vo.* (19)

962 Paget (Sir James) Memoirs and Letters, edited by S. Paget, *portraits and illustrations*, 1901—Galton (A.) The Character and Times of Thomas Cromwell, *Autograph Letter of author inserted, Birmingham*, 1887—Robertson (E. S.) English Poetesses, 1883; etc. *8vo.* (7)

963 Paley (Wm.) A View of the Evidences of Christianity, *portrait, autograph signature of* "*R. Browning*" *on title* *8vo.* 1821

964 Palgrave (F. T.) Landscape in Poetry from Homer to Tennyson, 1897—Blunt (W. S.) In Vinculis, *portrait*, 1889—Selkirk (J. B.) Ethics and Æsthetics of Modern Poetry, 1878; etc. *sm. 8vo.* (16)

965 Paracelsus. Philosophy reformed and improved in four profound Tractates, by O. Crollius and Paracelsus, *portrait of Paracelsus, autograph signature of* "*Robert Browning, Sept.* 14, 1835," *old calf, broken* *sm. 8vo.* 1857

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8vo. Melbourne, 1876

967 Parkhurst (J.) Hebrew and English Lexicon, without Points, *autograph signature of "E. B. Barrett" on title, calf* *4to.* 1778

968 Parnell (Charles Stewart) Life, 1846-1891, by R. B. O'Brien, 2 vol. *portrait*, 1898 — Howells (W. D.) Venetian Life, 1866 — Godley (A. D.) Second Strings, 1902; etc. *8vo.* (7)

969 Parr (Rev. S.) Parriana, or Notices of the Rev. S. Parr collected by E. H. Barker, 2 vol. *with autograph signature of "E. B. Barrett, Hope End" in vol. I* *8vo.* 1828

970 Patmore (Coventry) Poems, FIRST EDITION, *autograph signature of "Elizabeth B. Barrett" on title, under boards missing*
12mo. 1844

971 Patmore (C.) The Angel in the House, The Betrothal, *presentation copy with inscription on title "Mrs. and Mr. Robert Browning, with the kind regards of Coventry K. Patmore, Sept.* 16, 1855"
sm. 8vo. 1854

972 Patmore (C.) The Angel in the House (Book II), The Espousals
1856

973 Patmore (C.) The Unknown Eros, *presentation copy to "Robert Browning from Coventry Patmore, Oct.* 13, 1884" *sm. 8vo. n. d.*

974 Patmore (C.) Faithful for ever, FIRST EDITION, 1860 — Tennyson (Alfred Lord) Tiresias and other Poems, *autograph signature of Sarianna Browning on half-title*, 1885 — Scott (W. B.) A Poet's Harvest Home, 1882—Buchanan (R.) Idyls and Legends of Inverburn, 1865; etc. *sm. 8vo.* (25)

975 Payne (John) The Masque of Shadows and other Poems, *presentation copy to "Robert Browning, Esq. with the author's homage to a great poet"* *12mo. B. M. Pickering*, 1870

976 Payne (J.) Intaglios, Sonnets, *with inscription on half-title, "Robert Browning, Esq. with the author's compliments"* *12mo. ib.* 1871

977 Payne (J.) Songs of Life and Death, *presentation copy with inscription on half-title, "Robert Browning, Esq. with the author's compliments"* *12mo.* 1872

978 Payne (J.) Lautrec, a Poem, *presentation copy with author's autograph inscription, "To Robert Browning, with kind regards, John Payne" on half-title* *12mo. Pickering*, 1878

979 [Penrose (T.)] A Sketch of the Lives and Writings of Dante and Petrarch, *with autograph signature of "Robert Browning, Nov.* 16, 1838" *on half-title* *12mo.* 1790

980 Petavius (D.) History of the World, *portrait, autograph signature on title "Robert Browning, Oct.* 6, 1836," *old calf, broken*
folio. 1659

981 Petrarch (F.) De remediis utriusque fortunae libri II, *with inscription on fly-leaf, "Given by Walter Savage Landor to Robert Wiedemann Barrett B. in* 1863," *in the autograph of Robert Browning (the poet), half vellum* 16*mo. Lugduni,* 1584

982 Petronius Arbiter. Satyricon, cum notis Boschii, Reinesii et Schefferi, *frontispiece, autograph signature of "Robert Browning" on fly-leaf, calf, upper cover missing* 16*mo. Amstelaed.* 1700

983 Phalarides. Epistolae, ed. C. Boyle, *frontispiece, with inscription on title, "R. & E. B. Browning," in the autograph of the former, calf* 8*vo. Oxonii,* 1718

984 Phillips (E.) Theatrum Poetarum Anglicanorum, *with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter* 8*vo. Canterbury,* 1800

985 Philostratus. Opera quae exstant, Gr. et Lat. ed. F. Morellus, *title torn, with autograph inscription on title, "E libris Elizabethae B. Barrett," old calf, broken* *folio. Paris.* 1608

986 Pindarus. Carmina cum lectionis varietate et adnotationibus ... a C. G. Heyne, 3 vol. *with autograph signature and notes by "Elizabeth Barrett Browning"* 8*vo.* 1824

987 Pindar. Odi, traduzione letterale e libera dal M. A. Marchi, *half calf* 8*vo. Milano,* 1835

*** With inscription on fly-leaf in the autograph of Robert Browning, "Given by Walter Savage Landor to Robert W. Barrett Browning, in 1863 (the Text is execrably printed, but the Translation often felicitous, R. B. 1873)."

988 Plaisted (B.) Journal from Calcutta in Bengal, by Sea, to Busserah, *maps, autograph signature of "Robert Browning" on title, sheep* *sm.* 8*vo.* 1758

989 Plato. Opera Omnia, cum notis variorum et J. Bekker, 11 vol. *portrait, with autograph signature of either "E. B. Barrett" or "Roberti & Elizabethae Barrett Browning" in* 10 *vol.* 8*vo.* 1826

990 Plato. Dialogi V rec. N. Forster, *with inscription inside cover, "Roberti & Elizabethae B. Browning," and marginal notes, all in the autograph of the poetess, old calf* 8*vo. Oxon.* 1752

991 Plato. Dialogues translated into English, with Analyses and Introductions by B. Jowett, 5 vol. *with inscription in R. Browning's autograph on half-title, "Robert Browning from B. Jowett"* 8*vo. Oxford,* 1875

992 Plato. Republica, translated into English, with Introduction, Analysis, Marginal Analysis and Index by B. Jowett 8*vo. ib.* 1888

993 Plato. Sophistes, translated with notes by R. W. Mackay, *with inscription on half-title, "Robert Browning (from the author)," in the poet's autograph* *sm.* 8*vo.* 1868

994 Plautus. Comœdiæ superst. XX, *engraved title with inscription on title, "Robert & Elizabeth Barrett Browning," in the autograph of the latter, red morocco gilt, g. e.* 12*mo.* *Amsterod.* 1619

995 Plinius Secundus (C. C.) Epistolae, *red ruled, rubricated in red and blue, with inscription on fly-leaf, "Robt. Browning, the gift of his affectionate father,* 16*th April,* 1841," *vellum* *folio.* *Mediolani,* 1505

996 Plinius Secundus (C.) Epistolae et Panegyricus, *frontispiece, with inscription on fly-leaf, "R. W. Barrett Browning from W. S. Landor,* 1863," *in the autograph of the former, calf* 12*mo.* 1722

997 Plutarchus. Opera Omnia, Graecè, cum Latina interpretatione Hermanni Cruserii, Gulielmi Xylandri, etc. 2 vol. *with inscription, "Robert & Elizabeth Barrett Browning," in the autograph of the latter on each title, half calf* *folio.* *Francofurti,* 1620

998 Plutarchus. De Puerorum educatione, etc. Gr. et Lat. *autograph signature of Robt. Browning on title, old sheep* 12*mo.* *Lipsiae,* 1704

999 Plutarch's Lives, the Translation called Dryden's, corrected from the Greek and revised by A. H. Clough, 5 vol. *calf, broken* 8*vo.* 1861

1000 Poe (Edgar Allan) Life, Letters and Opinions, by J. H. Ingram, 2 vol. *portrait,* 1880—Marston (W.) Dramatic and Poetical Works, 2 vol. 1876—Palgrave (F. T.) Visions of England, 1881 8*vo.* (12)

1001 Poems by the most eminent Ladies of Great Britain and Ireland, 2 vol. *with autograph signature of "Elizabeth Barrett Barrett" on each title, and list of the authors quoted in her handwriting on a fly-leaf in each volume, half calf* 12*mo.* *n. d.*

1002 Poems. A Chapter from the Modern Pilgrim's Progress, Slander and Gossip [compiled], *with pencil annotations and corrections by R. Browning* 12*mo.* *Printed for private circulation,* 1882

1003 Poetae Graeci Veteres Carminis Heroici Scriptores, qui extant omnes, 2 vol. *inscription on title of vol. I, "Robert and Elizabeth Barrett Browning," and on the fly-leaf in vol. II, "Robert and Elizabeth B. Barrett Browning* (50, *Wimpole Street*), *Florence," both in the autograph of the poetess, old calf, broken* *folio.* *Aureliae Allobrogum,* 1606

1004 Poetae Minores Graeci . . . acc. etiam observationes R. Wintertoni in Hesiodum, *with inscription on title, "E. B. Barrett from Mr. Boyd, Sidmouth,* 1833," *in the autograph of the poetess, old calf* *sm.* 8*vo.* *Cantabrig.* 1677

1005 Poetical Miscellanies, the Fifth Part, containing a Collection of Original Poems, with several New Translations, *frontispiece, autograph signature of "Robert Browning" on title, old calf, broken* 8*vo.* 1704

1006 Poetry of the World, 4 vol. *autograph signature of "Elizabeth B. Barrett" on title of each volume, calf* 12*mo.* 1788

1007 Poets of Great Britain, in 61 double volumes, *plates, with autograph signatures of "Elizabeth B. Barrett," original boards, uncut* 12*mo.* 1807

1008 Poets. Select Works of the British Poets from Chaucer to Jonson, with Biographical Sketches by R. Southey, *autograph signature of "Elizabeth B. Barrett" on half-title, broken* 8*vo.* 1831

1009 Politianus (A.) Opera, vol. II and III in 1, *with inscription on fly-leaf, "Robert & E. B. Browning," in the autograph of the former, old calf, blind stamped panelled sides* 12*mo. Lugduni*, 1533

1010 Poliziano (Angelo) Stanze, *with long inscriptions on title and fly-leaf by J. D. Williams, half roan* 4*to. Parma*, 1792

1011 Pollok (R.) The Course of Time, a Poem in ten Books, *with inscription on title, "E. B. Barrett from her dearest Papa, Hope End, Febry.* 12*th*, 1830," *in the autograph of the poetess* *sm.* 8*vo. Edinb.* 1829

1012 Pontificale Romanum Clementis VIII et Urbani VIII, etc. *engravings, Romae*, 1726 ; Canon Missae ad Usum Episcoporum ac Praelatorum solemniter, etc. *engravings, ib.* 1745 ; *uniformly bound in red morocco, fully gilt sides, with the arms of Clement XIII (Charles Rezzonico) on sides* *folio.* (2)

1013 Pope (Alex.) Works, *portrait, with inscription on half-title, "Robert Browning from his Father*, 1865," *in the autograph of the former, old calf* *folio.* 1717

1014 Pope (A.) Poetical Works, edited by A. W. Ward, *inscription in pencil in Robert Browning's autograph on half-title*, 1869—Whitman (W.) Passage to India, *Washington*, 1871—Miller (Jo.) Songs of the Sierras, 1871 ; etc. 8*vo.* (16)

1015 Porphyrius. De Antro Nympharum, Gr. cum Lat. L. Holstenii versione, *with autograph inscription on title, "Elizabethae Barrett Barrett e libris," old calf* 4*to. Traiecti ad Rhenum*, 1765

1016 Potter (J.) Antiquities of Greece, 2 vol. *with inscription on title of vol. I, "Robert & E. Barrett Browning," half russia, broken* 8*vo. Edinb.* 1820

1017 [Power (Miss)] The Letters of a Betrothed, *with autograph signature of "Robert Browning" on title, "From Anna Jameson to R. B. by desire of the author," the name Anna Jameson in her autograph, the remaining words in that of the poet ; also inserted is a slip on which the poet has written : "Written by Miss Power, sister of L^y Blessington, and addressed to Lytton"* *sm.* 8*vo.* 1858

1018 Priestley (J.) Lectures on the Theory of Language and Universal Grammar, *autograph signature of "Robert Browning, Dec.* 27, '77," *on fly-leaf, old calf* 12*mo. Warrington*, 1762

1019 [Procter (B. W.)] English Songs and other small Poems, by Barry Cornwall, *with inscription on title, "Robert Browning, with the best regards of Barry Cornwall," and short note in his autograph inserted* 12*mo.* 1844

1020 [Procter (B. W.)] Death's Jest Book, or the Fool's Tragedy, *with inscription on half-title, "Mrs. Browning, with kind regards from B. W. P."* 12*mo.* *W. Pickering*, 1850

1021 [Procter (B. W.)] Essays and Tales in Prose, by Barry Cornwall, 2 vol. *portrait, with inscription on title of vol. I, "To Robert Browning from his friend B. W. Procter"* *sm.* 8*vo.* *Boston*, 1853

1022 [Procter (B. W.)] Dramatic Scenes, with other Poems, by Barry Cornwall, *numerous illustrations by J. Tenniel and others*, 1857—Faucit (Helen) On some of Shakespeare's Female Characters, *portrait*, 1887—Trollope (A.) Orley Farm, 2 vol. *illustrations by J. E. Millais*, 1862; etc. 8*vo.* (7)

1023 Quarles (Fra.) Divine Poems, *title and a few leaves slightly defective, autograph signature of "Robert Browning" on title, old calf; sold not subject to return* 12*mo.* 1633

1024 Quarles (F.) Divine Poems, *engraved title, with inscription, "Robert and Elizabeth Barrett Browning," in the autograph of the latter, sheep, broken* 12*mo.* 1669

1025 Quarles (F.) Divine Fancies, *autograph signature of "Robert Browning, Nov.* 19, 1837," *on fly-leaf, old calf* 12*mo.* 1723

1026 Quarles (F.) Emblems, Divine and Moral, together with Hieroglyphics of the Life of Man, 2 vol. *numerous engravings, with stamp "Rob. Browning," under which the poet has written "Robert Browning, his grandson," calf* 12*mo.* 1777

1027 Quarles (F.) Judgment and Mercy for Afflicted Souls, *portrait, autograph signature of "Robert Browning" on title* 12*mo.* 1837

1028 Quinet (E.) Prométhée, *autograph signature of "E. B. Barrett" on wrapper* 8*vo.* *Paris*, 1838

1029 Rabelais (Fr. de) Œuvres, 3 vol. *portrait and plates, autograph signature of "Robert Browning" on a fly-leaf in vol. I, calf* 12*mo.* *ib.* 1820

1030 Raleigh (Sir W.) History of the World, *engraved title and maps cut, with inscription "Robt. Browning, from my Father*, 12 *March*, 1833," *old calf* *folio.* *W. Burre*, 1614

1031 Rarey (J. S.) The Modern Art of Taming Wild Horses, *autograph of "Robert Browning" on title* 12*mo.* 1858

1032 Redi (F.) Poesie Toscane, *with autograph signature of "Elizabeth B. Barrett" on title, vellum* 12*mo.* *Firenze*, 1824

1033 Reed (Sir E. J.) Japan: its History, Traditions and Religions, 2 vol. *maps and illustrations* 8*vo.* 1880

1034 Regulae Ordinationes, et Constitutiones Cancellariae Apostolicae S. D. N. D Clementis Divina Providentia Papae XIII, *old red morocco gilt, with large Papal arms on sides* *sm.* 8*vo.* *Romae*, 1758

1035 Reid (J.) The Scots Gard'ner, *plates, with inscription on fly-leaf, "E. & R. Browning," in the autograph of the poet, sheep* *sm.* 8*vo.* *Edinb.* 1721

1036 Reproductions of Drawings by Old Masters, 46 *drawings neatly mounted in* 1 vol. *with a number of photographs loosely inserted, old sheep* *folio*

1037 Rey (M. J.) Essais historiques et critiques sur Richard III, Roi d'Angleterre, *autograph signature of "Robert Browning" on half-title, half calf* 8*vo.* *Paris*, 1818

1038 Rinuccini (G. B.) Embassy in Ireland in the Years 1645-1649, translated into English by Annie Hutton, *with autograph signature of "Robert Browning" on half title* 8*vo.* *Dublin*, 1873

1039 Ritchie (Anne) Records of Tennyson, Ruskin, and Browning, 1892—Hellenica: a Collection of Essays on Greek Poetry, Philosophy, History and Religion, edited by E. Abbott, 1880—Kingsford (Anna) Clothed with the Sun, 1889; etc. 8*vo.* (6)

1040 Roma Antica distinta per regioni secondo l'esempio di Sesto Rufo Vittore e Nardini, 2 vol. *numerous plates, autograph signature of "Robert Browning, '76," on title of each volume, vellum* 12*mo.* *Roma*, 1741

1041 Romney (George) Memoirs of the Life and Works of, by the Rev. J. Romney, *portrait, autograph signature of "Robert Browning" on title* 4*to.* 1830

1042 Rossetti (C. G.) Goblin Market, and other Poems, FIRST EDITION, *wanting the 2 illustrations* 12*mo.* *Cambridge*, 1862

1043 Rossetti (D. G.) The Early Italian Poets, from Cuillo d'Alcamo to Dante Alighieri (1100-1200-1300), in the original metres, with Dante's Vita Nuova, FIRST EDITION, *with autograph inscription on title, "To Robert Browning, with respect and affection, D. G. Rossetti, Xmas,* 1861" *sm.* 8*vo.* 1861

1044 Rossetti (D. G.) Poems, FIRST EDITION, *with autograph signature on title, "Robert Browning (from D. G. R.)," and on the half-title, "To Robert Browning, with old & grateful regard, D. G. Rossetti,* 1870," *in the autograph of Rossetti* *sm.* 8*vo.* 1870

1045 Rousseau (J. J.) Dictionnaire de Musique, *autograph inscription of "Robt. Browning" on half-title, old calf* 8*vo.* *Paris*, 1768

1046 Rousseau (J. J.) Œuvres, 11 vol. *portrait and plates, with inscription on half-title of vol. I, "From Walter Savage Landor to Robert Wiedemann Barrett Browning,* 1863," *in the autograph of Robert Browning, half bound* 8*vo.* *Amsterdam*, 1772

1047 Rowe (N.) Plays, 2 vol. *plates, with autograph signature of "Elizabeth B. Barrett" in each volume, and on a fly-leaf in vol. I "Robert Browning (who at school revived 'The Royal Convert,' and acted 'Aribert' therein, etc.)" in the autograph of the poet, old calf* 12*mo.* 1736

1048 Roxburghe Club. James I, Basilikon Doron, or His Majesty's Instructions to his dearest Sonne, Henry the Prince, *calf gilt, with arms of James I on upper cover* 4*to.* *Roxburghe Club*, 1887

1049 Ruggle (T.) Ignoramus, Comoedia, *frontispiece, autograph signature of "Robert Browning" on title, sheep, broken* 12*mo.* 1731

1050 Ruhnken. Opuscula Ruhnkeniana, etc. prefationem et indices addidit Th. Kidd, *with inscription on fly-leaf, "Given by Walter Savage Landor to Robert Wiedemann Barrett Browning in* 1863," *in the autograph of Robert Browning, old calf* 8*vo.* 1807

1051 Ruskin (John) Modern Painters, vol. II fourth edition, vol. III-V FIRST EDITIONS, *plates; vol. II-IV cloth, vol. V calf gilt roy.* 8*vo.* 1856-60

*** Vol. III has the following inscription on the half-title: "Robert Browning, with John Ruskin's affectionate and respectful regards, January 1856," and vol. V, on a fly-leaf, "Mrs. Robert Browning, with the Author's deepest regards, 1861."

1052 Ruskin (J.) The Seven Lamps of Architecture, *illustrations by the author* *imp.* 8*vo.* 1855

1053 Rymer (Mr.) A Short View of Tragedy, with some Reflections on Shakespear, etc. *autograph signature of "Robert Browning" on title, and interesting notes at end in a XVIIth century hand, on Shakespeare, calf* *sm.* 8*vo.* 1693

1054 Sa (Emanuel) Les Aphorismes des confesseurs, recueillis des Sentences des Docteurs de l'Eglise, *with inscription on fly-leaf "R. B. from W. S. L." vellum* 12*mo.* *Au Pont Amousson*, 1616

1055 Sackville (T.) Poetical Works, *with autograph signature of "Elizabeth B. Barrett" on title-page* *sm.* 8*vo.* 1820

1056 Sandys (G.) A Paraphrase upon the Divine Poems, *with inscription on fly-leaf, "R. Browning, Jany.* 2. 1829—*Camberwell," old calf* *sm.* 8*vo.* 1648

1057 Sarpi (Fra Paolo) Discours dogmatique et politique, *autograph signature of "Robert Browning" on fly-leaf, calf* 12*mo.* *Avignon*, 1750

1058 School for Scandal (The), a Comedy in Five Acts, 1784—Burgoyne (Genl.) The Heiress, *wanting title, etc. n. d.* in 1 vol. *with autograph signature of "Robert Browning" on half-title of first item, half bound* 8*vo*

1059 Scott (Sir W.) Waverley Novels, 25 vol. *frontispiece and engraved titles, with inscription on fly-leaf of vol. I "To our dearest Peni R. B. London, Christmas Day*, 1862" 12*mo.* *Edinb.* 1860

1060 Scott (Sir W.) The Lay of the Last Minstrel, *illustrations, presentation copy, with inscription on fly-leaf "To Penini John Ruskin, with best wishes, October*, 1856," *and* 1 *p. A. L. s. of John Ruskin to Mrs. Browning inserted, russia gilt, g.e.* *sm.* 8*vo.* *Edinb.* 1854

1061 Scott (W. Bell) Poems, *frontispiece, presentation copy, with inscription on half-title, "Dante Gabriel Rossetti, with the author's affectionate regards," and the autograph signature, in pencil, of "D. G. Rossetti"* 12*mo.* 1854

1062 Scott (W. Bell) Poems, 17 *etchings by the author and L. Alma Tadema, with inscription in pencil on half title "Robert Browning with loving regards, W. B. S."* 8*vo.* 1875

1063 Scott (W. B.) The Year of the World, *with inscription on half-title, "Robert Browning, Esq. with the author's compliments,"* 1846—Gurney (A.) Iphigenia at Delphi, 1855—Domett (A.) Venice, *with inscription on fly-leaf, "Robert Browning, Esq. with A. Domett's kind regards,"* 1839 ; etc. *8vo.* (25)

1064 Selden (J.) De Dis Syris Syntagmata II, etc. *autograph signature of "Robert Browning" on fly-leaf, half bound* 12*mo.* *Lipsiae*, 1668

1065 Semaine (La) des Enfants, Quatrième Année, *numerous illustrations, with inscription on fly-leaf, "From Mama to her darling Penini on his birthday — Robert Wiedemann Barrett Browning, Rome, March* 9. 1861," *all in the autograph of the poetess* *imp.* 8*vo.* *Paris*, 1860

1066 Sensier (A.) Étude sur Georges Michel, *portrait and plates, Paris*, 1873—About (É.) Le Roi des Montagnes, *numerous illustrations by G. Doré, ib.* 1861 ; etc. *roy.* 8*vo.* (4)

1067 Shakespeare (Wm.) Works, the Text revised by Alex. Dyce, with Glossary, 9 vol. *portrait, autograph signature of "Robert Browning" on fly-leaf of vol. I* 8*vo.* 1864-7

1068 Shakespeare (W.) Works, "Handy-Volume Edition," 13 vol. *in cloth box* 12*mo.* 1866

*** With inscription in vol. I, "Robert Barrett Browning from dearest Arabel, March 9th, 1868, London."

1069 Shakespeare (W.) Works, edited by W. G. Clark and W. A. Wright (Globe Edition), *with inscriptions, "Robert Browning, July* 25, '67," *and a Greek quotation on half-title, and on the title "St. Pierre de Chartreuse, Isère, France, Aug.* 12, '81," *both in R. Browning's autograph* *sm.* 8*vo.* 1866

1070 Shakespeare (W.) Works, Knight's Pictorial Edition, with Life, 8 vol. *numerous illustrations, autograph inscription of Walter Savage Landor in three of the volumes, russia, broken* 8*vo.* *n. d.*

1071 Shakspeare (W.) Dramatic Works, 7 vol. *woodcuts, with inscription on fly-leaf of vol. I, "(the Shakespeare of E. B. B. with her girlish pencil marks), Robert Browning," green morocco gilt, g. e.* 12*mo.* *Chiswick*, 1818

1072 Shakspeare (W.) Dramatic Works, 7 vol. *plates and vignettes*, 1837—Burns (R.) Works, 4 vol. *portrait, calf*, 1821—Corneille (P.) Chefs-d'œuvre, 4 vol. *half calf, broken, Paris*, 1821 ; *etc.* 12*mo.* (31)

1073 Shakespeare Quarto Facsimiles. King John, (2 *copies*), Taming of the Shrew, Lucrece, Whole Contention (2 *copies*), *presentation copies from F. J. Furnivall* ; and another *sm.* 4*to.* 1886, *etc.*

1074 Shakespeare (W.) The Tragicall Historie of Hamlet Prince of Denmark, *facsimile reprint of* 1603 *edition, with inscription on title, "Miss Barrett from R. B." in the autograph of the latter* 8*vo.* 1825

*** Presentation books from Robert Browning to Miss Barrett are very rare.

1075 Shakespeare (W.) Chronicle History of his Life and Work, by F. G. Fleay, 2 *etchings*, 1886—Shakespeare's Sonnets, never before interpreted, by G. Massey, 1866—Macbeth, with Preface and Notes by M. Mull, 1889 ; etc. *8vo.* (14)

1076 Shakespeare (W.) Songs and Sonnets, *with autograph inscription on fly-leaf, "To dearest Pen from R. Browning, New Year's Day,* 1866" *12mo.* 1865

1077 SHELLEY (PERCY BYSSHE) POETICAL AND PROSE WORKS, edited by H. Buxton Forman, 8 vol. *portraits and facsimiles* *8vo.* 1876-80

1078 Shelley (P. B.) The Revolt of Islam : a Poem in twelve Cantos, *initials R. B. at head of title* *8vo.* 1818

1079 Shelley (P. B.) Posthumous Poems, FIRST EDITION, *autograph signature of "Robert Browning," and an inscription by him in Greek on title, boards broken* *8vo.* 1824

1080 SHELLEY (P. B.) Miscellaneous Poems, *several pages defective, rough edges, uncut, original boards, in paper wrapper, endorsed by Miss Browning, "R. B.'s first copy of Shelley's poems, with his notes" ; sold not subject to return* *8vo.* 1826

*** BROWNING'S OWN COPY, WITH AUTOGRAPH INSCRIPTION :

This book was given to me—probably as soon as published, by my cousin J. S. [James Silverthorne] : the foolish markings and still more foolish scribblings show the impression made on a boy by this first specimen of Shelley's poetry.

ROBERT BROWNING,
June 2, 1878.
"O World, O Life, O Time."

Apparently after this was written Browning repented of the "foolish scribblings," for nearly all of them have been scribbled over, scratched out with a knife, or cut out, hence the defects in the volume. There remain a few corrections of titles and the epithet *splendid* applied to the *Hymn of Apollo.* The "foolish scribblings" are signs of appreciation ; they are given most generously to the poem *To Night*, to the *Lines to an Indian Air*, to the *Stanzas Written in Dejection, near Naples*, and to the *Hymn of Pan.*

Professor Griffin states that Browning first became acquainted with Shelley's work "at the end of his sixteenth year," *i.e.*, in March or April, 1828, through reading a pirated copy of *Queen Mab.* But if Browning's memory did not fail him, it was this book which first introduced him to the poetry which was to exercise such a profound influence on his own work. Perhaps, however, he first became acquainted with Shelley's philosophy through *Queen Mab*, for the present volume contains for the most part only the shorter lyrics.

It may be added that James Silverthorne, with his two brothers, John and George, were Browning's chief companions in his early years. James was one of the two witnesses at Browning's marriage (the other being Wilson, Mrs. Browning's maid), and his death in 1852 is commemorated by the touching lines *May and Death.*

1081 Shelley (P. B.) Poetical Works, edited by Mrs. Shelley, 3 vol. *portrait, with inscription on half-title of vol. I, "R. Browning, Esq. from his friend the Publisher"* 12*mo.* 1847

1082 Shelley (P. B.) Poetical Works, edited by Mrs. Shelley, 3 vol. *sm.* 8*vo.* 1857

1083 Shelley (P. B.) Poetical Works, including various additional pieces from MS. and other Sources, the Text carefully revised with Notes and a Memoir by W. M. Rossetti, 2 vol. *portrait and facsimile, with inscription on half-title of vol. I in Browning's autograph ("Robert Browning from the Editor")* *sm.* 8*vo.* 1870

1084 Shelley (P. B.) Poetical Works, *portrait, with inscription on engraved title, "Robert & Elizabeth B. Barrett Browning," and on printed title, "Elizabeth B. Barrett" (crossed through), half calf* 16*mo.* *n. d.*

1085 Shelley (P. B.) Letters, with an Introductory Essay by Robert Browning, *with inscription on half title, "Mrs. Alfred Tennyson with the publisher's best regards"* 8*vo.* 1852

1086 Shelley (P. B.) Letters, with an Introductory Essay by R. Browning *sm.* 8*vo.* 1852

1087 Shelley (P. B.) Letters, another copy *sm.* 8*vo.* 1852

1088 Shelley (P. B.) Poems selected and arranged by S. A. Brooke, *autograph signature of "Robert Browning" on title* 12*mo.* 1880

1089 Shelley (P. B.) Essays, Letters from Abroad, Translations and Fragments, edited by Mrs. Shelley, 2 vol. *with inscription on half-title of each vol. "Elizabeth B. Barrett from her beloved papa, Torquay, January,* 1840," *in the autograph of the poetess* *sm.* 8*vo.* 1840

1090 Shelley Society Publications, 20 nos. *some duplicates* 8*vo*

1091 Shelley (P. B.) Life, by Edward Dowden, 2 vol. *portraits, with inscription on half-title of vol. I, "Robert Browning from the author," in R. B.'s autograph* 8*vo.* 1886

1092 Shelley (Mrs.) Rambles in Germany and Italy in 1840, 1842 and 1843, 2 vol. *with autograph signature of "Elizabeth B. Barrett" in each volume* 8*vo.* 1844

1093 Shenstone (Wm.) Works in Prose and Verse, 3 vol. LARGE PAPER, *portrait and vignettes, with inscription on fly-leaf in vol. I, "From Walter Savage Landor to Robert W. Barrett Browning,* 1863," *in the autograph of Robert Browning (the poet), half russia, uncut* 8*vo.* 1764

1094 Sheraton (T.) The Cabinet Dictionary, containing an explanation of all the Terms used in the Cabinet, Chair and Upholstery Branches, *MS. notes by R. Browning senr. sheep* 8*vo.* 1803

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1108 Sophocles: Œdipus Tyrannus, with Notes and Translation into English by R. C. Jebb, *Camb.* 1883—Aristotle: Politics, translated into English by B. Jowett, vol. I and vol. II, pt. 1, *Oxford*, 1885 8*vo*. (6)

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1214 Wills (W. G.) Melchior, [dedicated to Robert Browning], *morocco gilt, bevelled boards, uncut* 4*to.* *for private circulation*, 1884

1215 Wills (W. G.) Melchior, *presentation copy with inscription on title, "To Robert Browning with most cordial kind wishes from the author"* *sm.* 8*vo.* 1885

1216 [Wilson (C. H.)] The Polyanthea, or, A Collection of Interesting Fragments in Prose and Verse, 2 vol. *autograph signature of "Robert Browning" on half-title of vol. I, half bound* 8*vo.* 1804

1217 Wilson (D.) Caliban, the Missing Link, *with inscription on title in the autograph of the poet, "Robert Browning, Jan.* 19, '76—(*still unread!*)" 8*vo.* 1873

1218 Winstanley (W.) Lives of the most famous English Poets, *portrait, cut and slightly defective, with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter, old sheep* *sm.* 8*vo.* 1686

1219 Wither (George) Fair Virtue the Mistress of Philarete, reprinted from the edition of 1622, with preface by S. E. Brydges, *only* 100 *copies printed, autograph signature of "Elizabeth B. Barrett" on title* 12*mo.* 1818

1220 Wollstonecraft (Mary) Memoirs of the author of "A Vindication of the Rights of Woman," by Wm. Godwin, *portrait, autograph signature of Robert Browning on fly-leaf* *sm.* 8*vo.* 1798

1221 Wolseley (Visct.) The Story of a Soldier's Life, 2 vol. *portraits and plans, with inscription on half-title of vol. I, "R. Barrett Browning, from Miss Lawrence, January,* 1904," *in the autograph of the former* 8*vo.* 1903

1222 Woods (Margaret L.) Lyrics, *no.* 52 *of* 125 *copies printed* *sm.* 4*to.* *H. Daniel, Worcester College, Oxford*, 1888

1223 Wordsworth (W.) Poetical Works, 6 vol. *portrait, with inscription on fly-leaf of vol. I, "E. B. Barrett, from her dearest Papa, November,* 1836, 74 *Gloucester Place," and signatures of "Elizabeth Barrett Barrett" on titles of vol. II, III, IV and VI, all in the autograph of the poetess* 12*mo.* 1836-7

1224 Wordsworth (W.) Selection from his Works, *portrait, with inscription on fly-leaf, "To Dearest Pen, from Robert Browning, Christmas Day,* 1865" 12*mo.* 1865

1225 Wordsworth (W.) Poems, chosen and edited by M. Arnold, *with autograph signature on half-title, "Robert Browning, from M. A."* 12*mo.* 1879

1226 WORDSWORTH (William). [Browning, E. B.] Grace Darling, printed leaflet, 4 pp. 8vo, *not published*
Carlisle, printed at the office of Charles Thurnam, n. d.

*** Signed at the end by Wordsworth; with inscription by Mrs. Browning, "Sent to me March, 1843.—E. B. B."

1227 [Workworth (B.)] Labyrinthus, Comoedia, *title and last leaf mended and slightly defective, with signature of "Robert Browning" on fly-leaf and "R. Browning" on title, both in the autograph of the poet, vellum* 12*mo.* 1636

1228 Wyatt (Sir Thomas) Poetical Works, *portrait, autograph signature of "Elizabeth B. Barrett" on title-page* 12*mo.* *W. Pickering*, 1831

1229 Xenophon. Opera, *title defective, autograph signature of "Robert Browning" on fly-leaf, and numerous MS. marginal notes, vellum* 12*mo.* *s. l. et a.*

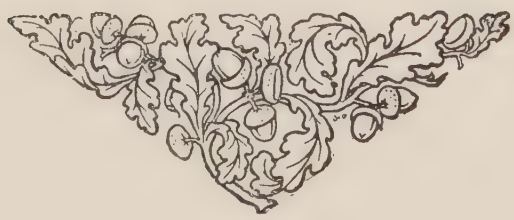
1230 Xenophon. De Cyri Institutione libri VIII, ed. Th. Hutchinson, *with inscription on fly-leaf, "Elizabethae B. Barrett, dono dedit carissimus patrum T. M. B." in the autograph of the poetess, and with a few marginal notes in her handwriting, half vellum* 8*vo.* 1812

1231 Xenophon. De Cyri Expeditione libri VII, ex rec. et cum notis T. Hutchinson, *map, with inscription on title, "Robert and Elizabeth Barrett Browning," in the autograph of the latter* 8*vo.* *Glasguae*, 1825

1232 Xenophon. Memorabilium Socratis Dictorum libri IV, Gr. et Lat. *portrait, with inscription on fly-leaf, "Given to me by my dear friend Mr. Boyd, in the April of the year* 1829, *E. B. Barrett," and with marginal notes in the autograph of the poetess* 8*vo.* *Oxonii*, 1741

1233 Ximenes (L.) I sei primi elementi della geometria piana, *diagrams, with inscription on half-title, "R. B. from W. S. Landor," in the autograph of the former, vellum* *sm.* 8*vo.* *Venezia*, 1752

1234 Yriarte (Ch.) Venise, Histoire, Art, Industrie, La Ville, La Vie, *numerous illustrations* *folio.* *Paris*, 1878



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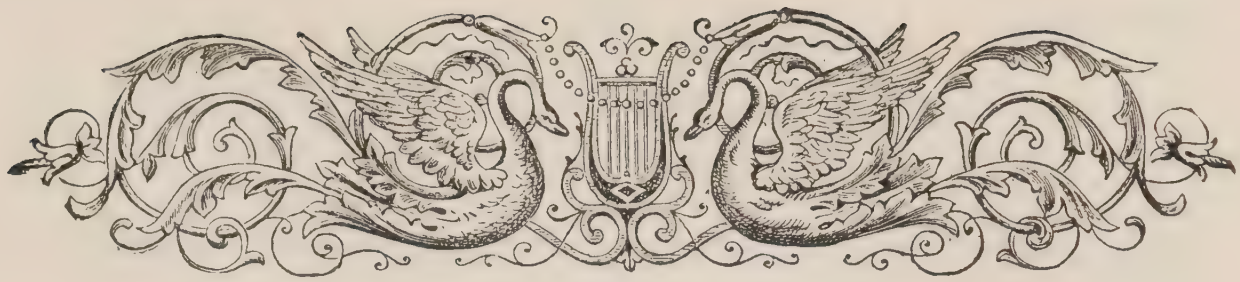


The Browning Collections.

SIXTH DAY'S SALE.

WORKS OF ART.

Lot 1235.

ARLY Photograph on tin of Robert Browning, *partly coloured by hand*, 2 *in. by* $1\frac{1}{2}$ *in., in papier-maché frame*

*** This is probably the earliest portrait of the Poet; it was reproduced (enlarged but reversed) in 1844 (in R. H. Horne's "New Spirit of the Age"), and often since. Mrs. Browning speaks disparagingly of the reproduction in her letters.

1236 Photograph of a Picture by R. W. B. Browning, representing a nude woman lying on a tiger-skin couch, with inscription underneath in pencil by his father, the Poet, "Induitur formosa est, exuitur, ipsa forma est."—*Mercerus et Aristaeneto.*

1237 Water-colour Drawing of the Browning arms, crest, and motto *Virtute*; and another (2)

1238 Zobel—Picture, in marble dust, of two dogs; *framed*

1239 Two Photographs in a shield-shaped frame; one of Hope End, Herefordshire, Mrs. Browning's early home; the other of her tomb in Florence

*** These photographs always hung in the Poet's room, and are shown in the picture of the study at De Vere Gardens, painted after his death by Felix Moscheles.

CHINA AND POTTERY.

The following Nine Lots are believed all to have been the Property of MRS. BROWNING.

1240 A Venice Cream Jug and Cover, with blue and gilt scale pattern and floral sprays; and a Venice Tea Pot and Cover, with detached sprigs of flowers (4)

1241 An Old English Miniature Set of Tea Pot and Cover, Sucrier and Cover, and Cream Jug (5)

1242 An Oriental Mug, with encarpa of flowers round the rim, a vase of flowers and detached sprigs on the sides, and double interlaced handle (1)

1243 An Imari Tea Pot and Cover, with key pattern in relief round the rims and vertically-fluted sides (2)

1244 A Venice Cup and Saucer, with floral monogram G.B. under a wreath, and detached spring (2)

1245 A Berlin Trembleuse Cup and Saucer, with floral initial B, detached sprigs of flowers, and ribbon pattern in relief terminating in a knot handle; and a Doccia Saucer with floral initial B. (3)

1246 A pair of Venice Cups and Saucers, with lake and gilt borders, and painted with fruit (4)

1247 A Venice Cup and Saucer, with scrolls and medallions; and an Ironstone China Jug, *the latter used regularly by Mrs. Browning at Casa Guidi* (3)

1248 A small Derby Basket, with pierced lid of mayflower pattern, the sides with painted roses on a blue ground (2)

*** This basket is figured on the side table in the drawing-room at Casa Guidi.

[*See Frontispiece.*]

1249 A small Oriental Dish, in enamel colours, mounted as a tazza; and a blue and white Oriental Dish, mounted as a basket. *Both of these belonged to Robert Browning* (2)

1250 A mother-o'-pearl Tea Caddy, finely engraved with landscape and panels of birds or flowers, 2 compartments, fitted with lock and key. *This belonged to Mrs. Browning*

1251 Three small rose-wood Boxes, inlaid with engraved ivory, and ivory knobs on the lids. *These belonged to Robert Browning* (3)

1252 A rose-wood Box, brass mounted; and a small engraved wood Box from St. Moritz, with inscription inside the lid: "*Presented to Mr. Robert Browning by Lord Houghton's Sister, August* 1887" (2)

1253 An oak Stationery Cabinet

*** This is from the table in the Poet's study at Warwick Crescent, and was constantly in use by Mr. Browning. It is shown in the drawing of the study at 19, De Vere Gardens, by Felix Moscheles, which is reproduced in Mrs. Orr's Life (ed. 1891).

1254 A walnut Inkstand, with large cut-glass ink bottle. *This belonged to Robert Browning*

1255 A Box containing one hundred Plaster Casts of Antique Gems, in five compartments. *These belonged to Robert Browning*

1256 Two small carved Wood Panels, with figures of Dryades; and a carved wood gilt Shield of Arms of Pope Clement XIII, from the Rezzonico Palace where the Poet died (3)

1257 The Mitre Box of Pope Clement XIII (Rezzonico), red morocco, gold tooled, with coat of arms on the cover

1258 A carved Cocoanut Cup, with monogram *R.M.B.* mounted in silver; and a carved Cocoanut (*broken*). *These belonged to Robert Browning* (2)

1259 An Italian mosaic Paper Weight. *This belonged to the Poet*

1260 Browning (R. W. B.) Marble Bust of Robert Browning, on square coloured marble socle, 21 *in. high*

*** A Replica of the original Bronze Bust.

[*See Illustration.*]

1261 Story (W. W.) Marble Bust of Robert Browning; and Another of Elizabeth Barrett Browning, *on circular socles* (*one broken*), by W. W. Story, 24¾ *in. high and* 24 *in. high respectively* (2)

*** The bust of Robert Browning was done in Rome in 1861, and Mrs. Browning speaks of it in her letters as being "likely to be a success." The companion bust was done very shortly after her death, and both were subsequently executed in marble for Mr. George Moulton Barrett, who presented them to his nephew, Mr. R. W. B. Browning.

The bust of Mrs. Browning is reproduced as the frontispiece to vol. I of her Letters

[*See Illustration.*]

1262 MUNRO, ALEXANDER. Marble Bust of Robert Barrett Browning, when a child, *on circular socle*, 21½ *in. high* ; and a Letter from the artist about the same, Jan. 1860

*** Mentioned by Mrs. Browning in a letter to her sister-in-law about November, 1858 ; she says that it "is exquisite in the clay, and will be exhibited in London in the marble next May. The likeness, the poetry, the ideal grace and infantile reality are all there." ("Letters" II, 294.)

1263 BROWNING (R. B.) "Hope," Bust in Marble of a Young Woman with Upturned Face, illustrating the lines from "Pictor Ignotus":

> . . . Hope rose at once in all the blood
> A-tiptoe for the blessing of embrace.

on circular socle, 20 *in. high*

1264 BROWNING (R. B.) Marble Bust of an Italian Model, *on circular socle*, 25 *in. high* (executed in Florence, 1892)

1265 BERNINI. Marble Bust of Our Lord ; and Another of the Virgin ; *both on square socles*, 22 *in. and* 22½ *in. high* (2)

1266 A marble Group of a nude Woman reclining on drapery, and a Child playing with her ; *on yellow marble socle*, 12½ *in. high by* 21½ *in. by* 7½ *in.*

1267 A marble Cherub ; and a coloured Marble Group of Flowers, with shaped background. *The property of Robert Browning* (3)

1268 BROWNING (R. B.) Bronze Bust of Robert Browning, on coloured marble pedestal, 20 *in. high*

*** Done in 1886, exhibited at the Grosvenor Gallery, 1887, and the Salon, 1888.

1268* NATORP (G.) Bronze Medallion of Robert Browning, in low relief ; *signed "G. Natorp fect.* 1888" ; *in ebony frame*

*** Reproduced in one of a series of articles by W. M. Rossetti on the portraits of Robert Browning, which appeared in the *Magazine of Art*, 1890 ; and also as frontispiece in vol. VIII of the Centenary edition.

1269 Another copy of this Medallion ; unframed

1270 BROWNING (R. B.) Bronze Bust of "Pompilia," the heroine of "The Ring and the Book":

> I looked already old tho' I was young.
> Do I not . . . say, if you are by to speak,
> Look nearer twenty ?
> —"The Ring and the Book," Book VII, ll. 73-75.

[*See Illustration.*]

1270* A marble Statue of a Woman, seated with leg crossed on her lap, leaning her head on her hand ; 3 *ft.* 9 *in. high*

1271 Browning (R. B.) A large bronze Statue of Dryope fascinated by Apollo, in the form of a serpent; 6 *ft.* 4 *in. high*

*** Exhibited at the Grosvenor Gallery, 1884, on the intercession of the artist's father, after being rejected at Burlington House.

1271* Browning (R. B.) Bronze Statuette; replica of the last lot; 36 *in. high*

1272 Browning (R. B.) Bronze Statuette of Dryope; similar model and attitude, but without the serpent; *signed R.B.B.* 1882; 38 *in. high*

1273 Browning (R. B.) Bronze Bust of an Italian Model, with head turned to her right; *signed R. B. B.* 1882; *on red marble circular socle*, 21½ *in. high*

1274 Rodin (A.) L'homme au nez cassé. Bronze Mask, *on marble circular socle*; 16½ *in. high*

*** It may be mentioned that Mr. R. Barrett Browning was for some months a pupil of Rodin; *cf.* the latter's letter to Robert Browning. (Lot 265.)

[*See Illustration.*]

The following Ten Lots all belonged to Robert Browning.

1275 A bronze Statuette of Pegasus, *on marble socle. From the mantelpiece in the Poet's study at De Vere Gardens*

1276 A pair of bronze Tripod Candlesticks, the feet formed by Leopards with tails coiled round the shafts, rams' heads round the tops of the shafts. *Also from the study mantelpiece at De Vere Gardens* (2)

1277 A pair of bronze Pillar Candlesticks, with ornamental design in relief

1278 A bronze Spill Vase, with relief design of Convolvuli, and two medallions on the sides

1279 A bronze Figure of Ariadne, reclining on a couch

1280 Three small Bronzes—A Lizard, a Tortoise, and a Crab (3)

1281 Three bronze Bedroom Candlesticks, and a Taper Stand (4)

1282 A bronze Inkstand, shaped as a stout man at sword play, the body forming the cover to the ink-well and the head a stopper for the sand box; and another, shaped as a vase in a circular stand. *From the dining-room at De Vere Gardens* (2)

1283 Two small bronze Vases, and a brass Inkstand, the lid shaped as an owl's head with glass eyes (3)

1284 A bronze Vase, with swing handle; Taper Stand; Models of a Human Hand, a Fowl's Foot, a Sword; and an electro Plaque of the Apotheosis of Homer (6)

1285 A pair of gilt brass Gondola Lamps, mounted on red plush brackets (2)

1286 A Louis XIV buhl and bronze Bracket Clock, with figures of Phaeton driving the chariot of the Sun in front, and Time on top; 41½ *in. high. This belonged to Robert Browning* (1)

1287 A pair of carved wood tripod Vase Stands, the legs ornamented with scrolls, the shafts as children standing against tree trunks which support the flower-shaped cups. *From De Vere Gardens* (2)

1288 A pair of carved wood Vase Stands, on four claw feet, the shafts as boys holding on their shoulders baskets, 55 *in. high. From De Vere Gardens* (2)

1289 A pair of carved wood Statues of Women, old Venetian work, 40 *in. high* (2)

1290 An old German wood carving of the Entombment, 10½ *in. high by* 17½ *in. wide. From the mantelpiece in the Poet's study at De Vere Gardens* (1)

The Collection of Oriental Arms comprised in the following Ten Lots was bequeathed to Robert Browning by his friend Ernest Benzon, and is described in "A Forgiveness," 1876.

> I think there never was such—how express?—
> Horror coquetting with voluptuousness,
> As in those arms of Eastern workmanship—
> Yataghan, Kandjar, things that rend and rip,
> Gash rough, slash smooth, help fate so many ways,
> Yet ever keep a beauty that betrays
> Love still at work with the artificer
> Throughout his quaint devising, etc.

1291 An Oriental flint-lock Pistol, damascened in gold on barrel and stock (1)

1292 Two Oriental flint-lock Pistols, the barrels and stocks ornamented in silver (2)

1293 A long-barrelled European flint-lock Pistol with carved stock, chiselled lock and gilt bronze mounts; and a pair of Italian flint-lock Pistols (3)

1294 An Indian Dagger, damascened blade, with ivory grip damascened and jewelled; velvet Scabbard, silver-mounted (2)

1295 Two Indian Daggers with damascened blades, ivory grips with damascened bosses; and velvet Scabbards with damascened mounts (4)

1296 An Indian CHILANUM with double curved blade; a Dagger with ivory grip, the blade and mounts damascened, with Scabbard (3)

1297 A Sind PESHKABZ, with green jade hilt carved as a bird pecking at fruit; in Scabbard, with gilt copper mounts (2)

*** The hilt of the writer's favourite weapon, described in "A Forgiveness," is taken from this; the blade with its "mazy lines meandering" is from one of the other daggers:

> And mark the handle's dim pellucid green
> Carved, the hard jadestone, as you pinch a bean,
> Into a sort of parrot-bird! He pecks
> A grape-bunch; his two eyes are ruby-specks
> Pure from the mine; seen this way,—glassy blank,
> But turn them,—lo the inmost fire, that shrank
> From sparkling, sends a red dart right to aim!

1298 A Nepalese KUKRI, with double fluted and engraved blade, hilt inlaid with mother-o'-pearl; another, with ivory hilt; and another; all with Scabbards (6)

1299 An Indian Spear Head, with haft pierced as animals supporting an umbrella; and two Knives, all with Sheaths (6)

1300 A Dagger, with ivory blade, carved bone grip; a Skien Dhu; and three others, three with Sheaths (8)

1301 Two Hunting Swords; and a Cutlass, two with Scabbards (5)

1302 Three Spanish Clasp Knives, two with bone and pearl inlaid handles (3)

1303 A bracket Clock, *by Bates, of Huddersfield*, in rose-wood brass-mounted case. *This belonged to Robert Browning* (1)

1304 A mahogany pedestal Writing Table, with inlaid leather top, each pedestal fitted with three drawers on one side and a cupboard on the other, and six other drawers below the top, 31 *in. high by* 5 *ft. by* 3 *ft.* 3 *in.* (1)

*** The Poet's writing table from his study at Warwick Crescent and De Vere Gardens. Shown in the drawing by Felix Moscheles.

1305 A carved wood Italian Escritoire, with folding top and fall-down front, inside fitted with three drawers, three drawers in the knee-hole and three others at each side, all the fronts carved, 3 *ft.* 6 *in. high by* 4 *ft. by* 2 *ft.* 1½ *in.* *From Casa Guidi* (1)

1306 An Italian ebonized Table, with inlaid ebony and ivory top, spirally fluted legs, 2 *ft.* 3 *in. high by* 3 *ft.* 7 *in. by* 2 *ft.* 4 *in.* *From Casa Guidi* (1)

[*See Frontispiece.*]

1307 Another Table, en suite with the foregoing. *From Casa Guidi* (1)

[*See Frontispiece.*]

1308 A North Italian walnut marquetry topped Table, with ebonized spirally fluted legs, 2 *ft.* 4 *in. high by* 4 *ft.* 1 *in. by* 2 *ft.* 1 *in. From Casa Guidi* (1)

1309 A North Italian walnut Table, with marquetry shaped top and bowed legs, 2 *ft.* 5 *in. high by* 3 *ft.* 6½ *in. by* 2 *ft.* 4 *in. From Casa Guidi* (1)

[*See Frontispiece.*]

1310 A mahogany Writing Table, the centre of the top opening and forming a writing slant, turned legs and stretchers, fitted with one drawer, 2 *ft.* 3½ *in. high by* 2 *ft.* 5 *in. by* 17¾ *in.* (1)

*** This was used by Mrs. E. B. Browning, and stood in the drawing-room at Casa Guidi ; and on it she is said to have written " Aurora Leigh."

[*See Frontispiece.*]

1311 A lady's maple-wood Work Table, with centre pedestal, on four feet, the top painted with a landscape in oils and ornamental corner pieces, fitted with one drawer, 25 *in. high by* 21¾ *in. by* 15¾ *in.* (1)

*** This was Mrs. E. B. Browning's work table, and is figured in the drawing-room at Casa Guidi. It also stood in Robert Browning's study at his two London houses, and is shown in the drawing by Felix Moscheles.

[*See Frontispiece.*]

1312 A large carved wood gilt Mirror, the frame of scroll design, with two amorini at the sides, each supporting two candle branches, 4 *ft.* 8 *in. high by* 4 *ft.* 2 *in. wide. This hung on the wall of the drawing-room at Casa Guidi* (1)

[*See Frontispiece.*]

1313 A high-backed walnut-wood Chair, with open back of marquetry work, carved bowed legs and shaped stretchers, green plush seat

*** *From the Poet's study at Warwick Crescent*

1314 A mahogany Arm Chair, open-work back, the back, arms and bowed legs carved, claw and ball feet, cane seat, with silver monogram "R. B." let into the back

*** *From the Poet's study at Warwick Crescent.*

1315 A folding deck Arm Chair, with plain slats

*** *This is Mrs. Browning's chair from Casa Guidi ; shown in the drawing-room.*

[*See Frontispiece.*]

1316 A mahogany box Writing Desk, brass bound with corners and centre plate inscribed " *Browning* "

*** *This was the desk used by the Poet at Warwick Crescent ; many of his poems were written on it.*

1317 Browning (E. B.) Writing Case, with sloping lid, in dark blue leather, tooled with gold, containing her bead-work Purse, a Box with quill nibs, a miniature Portrait of Napoleon III at the back of a penwiper, two small Inkstands, and three numbers of the Italian newspaper "La Nazione," dated June 30, July 1 and 2, 1861

*** Mrs. Browning died on June 29, 1861, and her writing desk must be almost as she left it. Lady Ritchie speaks of her quill-nibbed pens, in her "Recollections of Tennyson, Ruskin, Browning," p. 162. The three Italian newspapers recall Mrs. Browning's passionate interest in the cause of Italian freedom. It is said that the last things she read were the Italian newspapers, and her own life was perhaps shortened by her grief for the death of Cavour, which took place on June 6. "La Nazione" was the paper she always read, and no doubt the newsagent continued to send it when it was no longer needed.

[*See Frontispiece.*]

1318 An ivory Paper Knife, silver-mounted. *The knife in ordinary use by the Poet in both his London houses*

1319 A large ivory Paper Knife, with rough tusk handle; and another, in tortoiseshell, with silver handle. *The first of these belonged to Robert Browning, the second to his son* (2)

1320 Four gilt terra-cotta Plaques, *oval*, with busts in high relief representing The Seasons, 17½ *in. high by* 13 *in. From De Vere Gardens* (4)

*** "Another acquisition, made only a few months before he left for London for the last time, was that of a set of casts representing The Seasons, which were to stand at intervals on brackets in a certain unsightly space on his drawing-room wall; and he had said of these, which I think his son was procuring for him, 'Only my four little heads, and then I shall not buy another thing for the house,' in a tone of child-like satisfaction at his completed work." —(*Mrs. Orr*, 1908 *edition, p.* 377.)

1321 Two small Busts of a Man and a Woman, in circular ebonized and gilt frames, 14 *in. diam. From the wall of the drawing-room at Casa Guidi; they were greatly admired by Ruskin* (2)

[*See Frontispiece.*]

1322 A marble cameo Head of Franklin, *on oval base*, 13⅜ *in. by* 10 *in. From Casa Guidi*

1323 A marble cameo Head of a Nun, *circular base*, 11¼ *in. diam. From Casa Guidi*

1324 A pair of Venetian carved wood Statues, 25½ *in. high. From the Palazzo Rezzonico* (2)

1325 A marble Bust of a Man, 26 *in. high*

1326 A marble Bust of John Kenyon, Esq., 27 *in. high*

1327 A marble Group of a Snake and a Lizard in combat

1328 A marble Inkstand and Cover, in form of the tomb of Cornelius Lucius Scipio (2)

*** *This belonged to Robert Browning.*

1329 A marble Frieze, carved with Amorini holding encarpa of flowers in high relief, in two pieces, 9 *in. high*, 5 *ft. wide* (2)

*** *This was bought in Venice in March*, 1889, *by Mr. Barrett Browning, who sent it home as a present to his father.*

1330 A Fulham Jug with detached groups of figures in relief on the side, silver-mounted, with inscription "Robert Browning, July 6, 1782, June 14, 1866," and crest, *hall-mark, London*, 1873

*** *This originally belonged to the Poet's father.*

1331 A pair of silver Candlesticks, *oval*, with fluted bases and partly fluted stems, *London* 1884, in velvet lined leather case (3)

1332 An oblong silver Tea Pot, on four scrolled feet with chased floral pattern on rims, and cut card work applied on the handle, *London* 1819, *maker's mark Thomas Dexter*; *wt.* 23 *ozs.* 2 *dwts.*

*** *This belonged to Robert Browning's mother.*

1333 A silver Coffee Pot, with chased fluted and scroll design, and monogram *R. W. B. B. London* 1886; *wt.* 18 *ozs.* 10 *dwts.*

1334 A silver Wine Jug, with globular body bearing a band of repoussé floral scrolls on a mat ground, *London* 1866; *wt.* 16 *ozs.* 16 *dwts.*

*** *This belonged to Robert Browning.*

1335 A small Salver, with scroll and shell pattern rims, with the Browning crest and motto, *London* 1887; *wt.* 11 *ozs.* 18 *dwts.*

1336 A silver Bedroom Candlestick, with chased rims, snuffers (*broken point*) and extinguisher with crest of a goat's-head in a crown, *London* 1771; *wt.* 13 *ozs.* 4 *dwts.* (3)

*** *This belonged to Robert Browning.*

1337 A pair of silver Candlesticks, circular bases, the shafts and nozzles with foliated design in high relief, *Sheffield* 1823, *maker's mark Kirkby, Waterhouse & Co.*, 9½ *in. high*; *all at* (2)

*** *These belonged to Robert Browning.*

1338 A silver Candlestick, flower holder shape with flower-shaped nozzle, and side handle; *Sheffield* 1838; *all at*

*** *This belonged to Robert Browning.*

1339 A silver oval Mustard Pot, with vertical ribs half way up the sides, and Spoon, engraved with the Browning crest, *London* 1886; *wt.* 3 *ozs.* 3 *dwts.*; and glass Liner (3)

1340 A silver Wine Strainer, *London* 1791, with Funnel; *wt.* 2 *ozs.* 14 *dwts.* (2)

**** *This belonged to Robert Browning.*

1341 A Georgian silver Cream Jug, with repoussé floral and scroll design on the sides, *London* 1770; *wt.* 2 *ozs.* 10 *dwts.*

**** *This belonged to Robert Browning.*

1342 A pair of boat-shaped Salt Cellars, on four feet, with pierced and engraved sides, *London* 1798; *wt.* 2 *ozs.* 14 *dwts.*; and two glass Liners (*one broken*) (4)

**** *These belonged to Robert Browning.*

1343 Seven Table Forks and a Spoon, King's pattern, *London marks* 1831 *to* 1848, engraved with monogram *R. S. B.*; *wt.* 24 *ozs.* 8 *dwts.* (8)

**** *These belonged to Robert Browning and his sister.*

1344 A Soup Ladle, engraved with monogram *E. M.*, *London* 1810; *wt.* 6 *ozs.* 8 *dwts.*

**** *This originally belonged to Mrs. Browning's father.*

1345 Five Tea Spoons, with reeded stems and handles and monogram *R. S. B.*, *London* 1822; *wt.* 3 *ozs.* 13 *dwts.* (5)

**** *These belonged to Robert Browning and his sister.*

1346 Five plain Tea Spoons, with monogram *R. S. B.*, *London* 1804; *wt.* 3 *ozs.* 2 *dwts.* (5)

**** *These belonged to Robert Browning and his sister.*

1347 Three Dessert Forks, King's pattern, with monogram *R. S. B.*, *London* 1830 *and* 1848; and three Salt Spoons; *wt.* 7 *ozs.* (6)

**** *These also belonged to Robert Browning and his sister.*

1348 An egg-shaped Pepper Castor; and another shaped as an owl with glass eyes, *London* 1865; *wt.* 3 *ozs.* 1 *dwt.* (2)

1349 A small silver Coaster, with monogram *E. M.*, *London* 1812; a silver Butter Knife, with ivory handle, *Birmingham* 1811; and another, with carved pearl handle, *Birmingham* 1836; *all at* (3)

**** *The coaster belonged to Mrs. Browning's father.*

1350 A silver Pap Boat, inscribed *Robert Browning, born July 6th*, 1782, *London* 1774; *wt.* 1 *oz.* 15 *dwts.*

**** *This belonged to the Poet's father, and was used by three generations of Brownings.*

1351 Three cut-glass Cruets, silver-mounted; and a cut-glass Ink Bottle, silver-mounted (4)

1352 Five silver-mounted Cork Stoppers (two with eagles on the top, and three with animals) (5)

1353 A pair of silver boat-shaped Salt Cellars, on ball and claw feet, with pierced and engraved sides; *wt.* 3 *ozs.* 3 *dwts.*; and two glass Liners (4)

*** *These belonged to Robert Browning.*

PLATE.

1354 A small Kettle with ivory handle, stand and spirit lamp (3)

1355 Two Toast Racks and two pairs of Grape Scissors (4)

1356 A Prize Cup, won by R. B. Browning in a billiard match against S. Bryce at Oxford

1357 A Prize Cup, won by R. B. Browning in a billiard match against A. Thorndike Rice at Oxford

1358 Twelve engraved Fruit Knives, with beaded rims on the handles. *These belonged to Robert Browning* (12)

1359 Asparagus Tongs; and two pairs of Nutcrackers (3)

1360 Two Pickle Forks with the Browning crest; two Dessert Forks, King's pattern; and Sugar Tongs with monogram *R. B. B.* (5)

1361 Two Gravy Ladles, beaded edges, with the Browning crest; and an oval Salver with reeded rim (3)

1362 An American Drink Mixer, a cylindrical Box, a small Tray, an Extinguisher; and a Bottle Top (5)

1363 The Poet's favourite Paper Knife, bronze, the handle formed as the Venus de Milo. *Given to him by his great friend M. Joseph Milsand*

1364 Two Crown Pieces of William III; one engraved *Tho. Browning, Dec. 26th*, 1793, and *R. B.*, and the other *Mrs. Sarah Mill*, 31 *Augt.* 1791, and *R. B.*; and a Sodality Medal of Clement XIII, 1761 (3)

1365 An 18-carat gold Watch, engraved with the Browning crest, and fetter-pattern gold Albert, with gold telescope Pencil, a small gold Signet Ring engraved *A. E. I.*, and a coin attached. *This was the Poet's watch and chain* (5)

*** The ring and coin are mentioned in an article by Mrs. Bronson which appeared in the *Cornhill Magazine*, 1901: "He [Robert

LOT 1365—*continued.*

Browning] wore a small gold ring on his watch-chain. 'This was hers' he said. 'Can you fancy that tiny finger? Can you believe that a woman could wear such a circlet as this? It is a child's.'" The only other souvenir on his chain was a coin placed there years ago, the date 1848, a piece of the first money struck by Manin in Venice to record the freedom from Austrian dominion. "I love this coin," he said, "as she would have loved it. You know what she felt and wrote about United Italy." The lot is accompanied by an A. L. s., 1 p. 8vo, from Mrs. Browning to Miss Blagden, thanking her for the gift of the ring.

1366 A pair of oval gold Cuff Links, engraved with initials *R. B. Worn by the Poet and his father*

*** A curious anecdote is told by Mrs. Orr about a pair of Browning's sleeve links, whether these or others cannot be determined (ed. 1908, p. 213).

1367 A gold Finger Ring, with octagonal setting of the Browning crest in intaglio

*** *This was the signet ring of Robert Browning.*

1368 A set of three gold Studs attached by a chain, a pair of Sleeve Links and a Scarf Pin, all set with large Pearls (*one pearl doubtful*), in case (7)

*** *These were worn by Robert Browning.*

1369 A small gold Locket, containing a lock of the Poet's hair, the inside of the lid engraved "*R. B.*, 12.12.89."

*** *This belonged to his sister.*

1370 A silver shell-shaped Reliquary, with centre double-glazed case, containing a Lock of John Milton's Hair, and a Lock of Hair of Elizabethan Barrett Browning and engraved inscriptions: *Milton's Hair the gift of Leigh Hunt in a Reliquary given by K. de K. Bronson to Robert Browning* on one side, and on the other *E. B. B. to R. B. Nov.* 29, 1845; with silk ribbon attached

*** A letter written by Leigh Hunt to Browning, Dec. 31, 1856, now unfortunately lost, but printed in the *Cornhill Magazine*, gives the pedigree of the lock of Milton's hair. It was given to Hunt by Dr. Batty, who had it from Hoole, the translator of Tasso, to whom it was presented by Dr. Johnson; Johnson had it from some person unknown, who had it from Addison. (Robert Browning, by Messrs. Griffin and Minchin, 1910, p. 77.)

It is also memorable as having been shown by Leigh Hunt to Keats, who mentions it in a letter of Jan. 1818, and made it the subject of his poem, which begins "Chief of organic numbers."

1371 A gold drop-shaped Fob Seal, set with an intaglio sard with the Browning crest

*** *This was worn by Robert Browning's father.*

1372 A silver Medal of Clement XIII, set in a spiral frame with a loop as a pendant

1373 An ivory Watch Stand

*** *This was used by the Poet up to his death.*

1374 A bronze Match Box, with classical figures in relief on the sides

*** *This belonged to the Poet.*

1375 An ivory Head of Christ, very finely carved, 16*th Cent.* *From Casa Guidi*

1376 An ivory Crucified Christ, without the arms and lower part of the legs, 16*th cent.*

1377 A carved Wood Cross with short stem, from Mount Athos, with scenes of the baptism and crucifixion in the central panels, surrounded by smaller scenes of Evangelists and Saints

*** *This belonged to Robert Browning.*

1378 An 18-carat gold and enamel Mourning Ring, on the outside *In Memory of*, and on the inside *Robert Browning Esq. Ob.* 11 *Dec.* 1833, *Aet.* 84, in case (2)

*** *This was in memory of Robert Browning's grandfather.*

1379 An Italian needlework Picture, half-length of Pope Clement XIII surrounded by drapery, and with the Papal arms; *framed*

1380 Silk needlework Picture, a girl with a hay rake over her shoulder passing through a field with poppies; *gilt oval frame*

1381 Silk needlework Picture, a woman with a child by her side standing in a field, and a dog tugging at the child's dress, houses in the distance; *in gilt oval frame*

1382 A deep back plush upholstered Arm Chair. *This is figured in the drawing-room at Casa Guidi, and was daily used by E. B. B.*

[*See Frontispiece.*]

1383 A plush upholstered Arm Chair with arched back, carved bowed legs. *From Casa Guidi*

1384 The Poet's Robe, as Doctor of Civil Law at Oxford. *The degree was conferred on him on the completion of his* 70*th year, in* 1882, *and Browning was very proud of the distinction*

1385 A large oblong Tapestry Panel: Hermes driving the cattle of Apollo off to Pylos, and Apollo piping among his herds, with a fine border of foliage, flowers, fruit, birds and animals; on one of the trees hangs an Italian coat-of-arms; 5 *ft.* 11 *in. high by* 17 *ft.* 2½ *in. wide. From Casa Guidi*

*** The horse in this tapestry is said to have suggested the description of the horse in "Childe Roland."

[*See Illustration.*]

1386 The companion Panel: Maia showing the infant Hermes asleep to Zeus, Apollo piping to mortals, and a woman dancing with a faun, in the upper part of the scene an Italian coat-of-arms; 5 *ft.* 11 *in. high, by* 16 *ft.* 5½ *in. wide*

[*See Illustration.*]

1387 A large upright Tapestry Panel: a landscape with lake in the centre, and buildings in the distance, in the foreground under great trees a cavalier walking beside a lady and a servant in charge of his horse, the whole within an architectural frame relieved by flowers, at the lower edge on the left the initials *B. B.* and on the right *B. V. Beveren*; 11 *ft.* 4½ *in. high, by* 13 *ft.* 3 *in. wide.*

1388 The companion Panel: a landscape with a man leading a horse in the middle distance, in the foreground a man with a dog in company of a shepherdess with a following of sheep; same signatures at the lower edge; 11 *ft.* 5 *in. high by* 13 *ft.* 1 *in. wide*

1389 A similar Panel: a landscape with a stag in the middle distance, in the foreground a cavalier with two greyhounds followed by a huntsman with a horn, and a peasant leading a horse; at the lower edge on the left the initials *B.B.* and on the right *I Cardvs*; 11 *ft.* 4 *in. high by* 11 *ft.* 10 *in. wide*

1390 An upright tapestry Panel: Christ appearing to Mary Magdalene, with a distant view of Jerusalem through the garden arch, within an architectonic frame, at the top of which is the arms of the Medici family; 8 *ft.* 10 *in. high by* 6 *ft.* 7 *in. wide*

1391 An upright tapestry Panel: a shield with the Medici arms enclosed within a frame-work of fruit and flowers; 8 *ft.* 2 *in. high by* 5 *ft.* 7½ *in. wide*

1392 The Holy Family, a marble Group in a shield-shaped panel in high relief, on a small square black marble base

*** *From the drawing-room at De Vere Gardens.*

1393 Three Profile Heads, modelled in plaster on circular bases, signed *T. W. Woolner sc.*, and dated 1855 and 1856, in maple-wood frames with convex glasses (3)

*** *These belonged to Robert Browning.*

1394 A plaster Death Mask of Keats, on circular base

*** *This was the Poet's, and very greatly prized by him.*

1395 A bust of William Shergold Browning, Robert Browning's uncle, modelled in plaster

*** W. S. Browning was in the Paris office of Messrs. Rothschild from 1824 to 1845. It was through him that his nephew became acquainted with Count Amédée de Ripert Monclar.

1396 An oblong Rhodian Tile, in frame. On the back is written "A Fancy of Ferishtah to Robert Browning, Esq., J.O.C., 1.1.85."

*** *From the Poet's study at De Vere Gardens.*

1397 An Oriental Rug, with symmetrical design on a red ground, knotted wool fringes, 8 *ft.* 3 *in. by* 9 *ft.*

1398 An Oriental Rug, the centre on a red ground with broad borders on a white ground, 7 *ft.* 3 *in. by* 3 *ft.* 9 *in.*

1399 An Oriental Rug, with symmetrical design on a red ground and white, red and white borders, 8 *ft.* 10 *in. by* 4 *ft.* 4 *in.*

1400 An Oriental Prayer Rug, with arched design at one end, white centre and red and blue borders, 4 *ft.* 9 *in. by* 3 *ft.* 3 *in.*

1401 An Oriental Rug, with ten square panels in the centre on various coloured grounds, and white and blue borders, 6 *ft.* 8 *in. by* 4 *ft.* 5 *in.*

1402 A large Oriental bordered Rug, with full design on a red ground, 9 *ft.* 8½ *in. by* 7 *ft.* 4½ *in.*

1403 A large carved wood Bookcase, with brass diamond panelled screen. *From the drawing-room at Casa Guidi*

*** This was put together and planned by Robert Browning himself, he buying the carved wood in separate pieces. It is referred to in a letter from Mrs. Browning to Miss Mitford, July 4, 1848 (*I.* 375): "When Robert and I are ambitious, we talk of buying Balzac in full some day, to put him up in our bookcase from the convent, if the carved wood angels, infants and serpents, should not finish mouldering away in horror at the touch of him."

[*See Frontispiece.*]

1404 An open-fronted carved wood Bookcase. *From the drawing-room at Casa Guidi*

[*See Frontispiece.*]

1405 A tall-back carved wood Settee, plush upholstered. *From the drawing-room at Casa Guidi*

[*See Frontispiece.*]

1406 A pair of Scales for Letters, on a wooden stand, with four Weights; a gilt Paper Knife and Book Marker combined, with claw and ball handle; and a Hair Pin, with coral hand Charm against the Evil Eye (7)

*** *The scales and paper knife belonged to Robert Browning.*

1407 A Death Mask of Robert Browning; and a Cast of his Hand (2)

1408 BROWNING (ROBERT, SENIOR, Father of the Poet). Miniature Portrait in water-colours, on paper, *framed and glazed*

1409 Pencil Drawing of Joanna Southcote, the Prophetess; two Photographs from a picture of Byron; and a Flower from Shelley's grave (3)

1410 Miniature Portrait of Mrs. Browning, with inscription on the back by Miss Sarianna Browning: "The Portrait of E. B. B. given to me by R. B." *framed and glazed*

1411 A silhouette Bust Portrait of Mrs. E. B. Browning, *signed "J. Turner fecit, Florence, May* 14, 1853"; *framed*

1412 A circular bronze Plaque, with head of Aeschylus in relief. *From the drawing-room at Casa Guidi.*

[*See Frontispiece.*]

1413 An oblong antique bronze Plaque, with repoussé figure of a lion rampant; *mounted on a brocade covered board*

1414 A silk Needlework Picture, oval—A Woman, seated outside a house, spinning; *in gilt frame*

1415 A silk Needlework Picture, oval—A Child asleep under a tree beside a lamb, and an owl in the tree, *in square gilt frame*; and a wool-worked Antimacassar (2)

1416 A Glove Box, a Cast of a Hand, a deer-foot Match-Stand, and eight other pieces (11)

1417 A wax Bust Portrait of George Prince of Wales, and another of C. J. Fox, *framed en suite*; a pair of wax Figures of Children, *framed*; and a Photograph, *in case* (5)

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

No. 7.

No. 8.

No. 10.

No. 11.

No. 59.

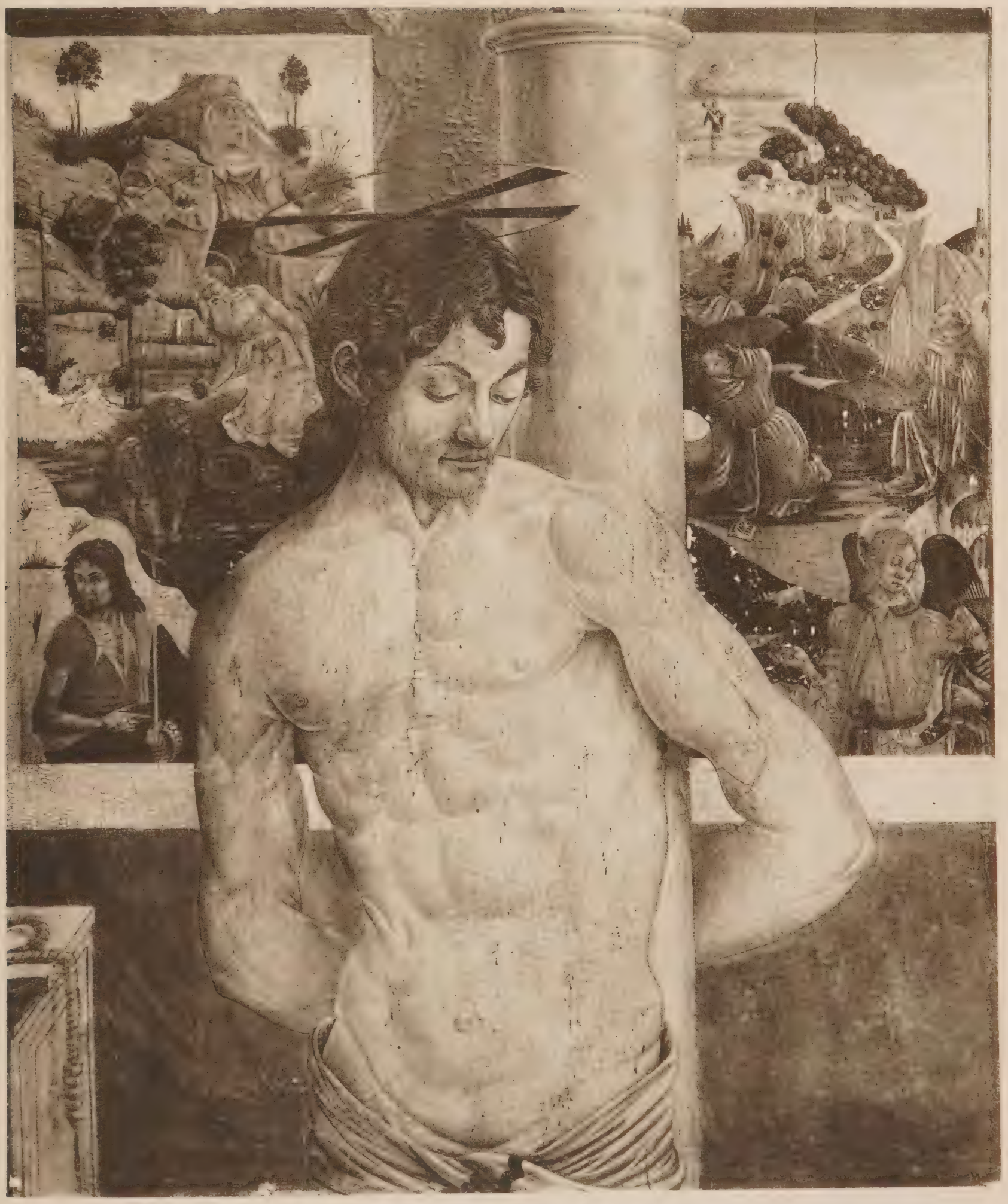
No. 59.

No. 60.

No. 61.

No. 62.

No. 63.



No. 65.

Dedication
to
John Kenyon Esqre.

The words 'cousin' and 'friend' are constantly recurring in this poem, the last pages of which have been finished under the hospitality of your roof, my own dearest cousin and friend; — cousin and friend, in a sense of less equality and greater disinterestedness than 'Romney's' was.

Ending therefore, and preparing once more to quit England, I venture to leave in your hands this book, the most mature of my works, & the one into which my highest convictions upon life and art have entered: that as, through my various efforts in literature and steps in life, you have believed in me, borne with me, & been generous to me, so far beyond the common uses of mere relationship or sympathy of mind, you may kindly accept ~~receive~~ in sight of the public, this poor sign of esteem, gratitude & affection, from, your unforgetting

October 17. 1856. EBB.
39. Devonshire Place.

No. 155.

As some drowned city in some enchanted sea,
Cut off from nature, - drawing you who gaze
With passionate desire, to leap & plunge
And find a sea-king with a voice of waves,
And treacherous blue eyes, and slippery locks
You cannot kiss but you shall bring away
Their salt upon your lips - The Duomo-bell
Strikes ten as if it struck ten fathom down! -
So deep! and fifty churches answer it
The same, with fifty various instances -
Some gaslights tremble along the squares & streets.
The Pitti's palace-front is drawn in fire.
And past the quays, Maria Novella's place,
In which the mystic obelisks stand up -
Triangular [illegible]
On a single tune of brazen tortoises,
To guard that fair church, Buonarotti's hide
That stares out from her large blind dial-eyes,
Her quadrant & armillary dials, black
With rhythms of many suns & moons, - in vain
Enquiry for as rare a soul as his, -
Mettinks I have plunged; - I see it all so clear
— And oh, my God - the sea-king! —
In my ears
1379 The sound of waters. There he stood, my king.

(Read this Book, this divine Book, Wednesday night July 9th '56. RB. 39 Devonshire Place.)

No. 155.

New Cross, Hatcham, Surrey.

I love your verses with all my heart, dear Miss Barrett, – and this is no off-hand com=plimentary letter that I shall write, whatever else, no prompt matter-of-course recognition of your genius and there a graceful and natu=ral end of the thing: since the day last week when I first read your poems, I quite laugh to remember how I have been turning and turning again in my mind what I should be able to tell you of their effect upon me – for in the first flush of delight I thought I would this once get out of my habit of purely passive enjoyment, and I do really enjoy, and thoroughly justify my admira=tion – perhaps even, as a loyal fellow=craftsman should, try and find fault and do you some little good to be proud of hereafter! – but nothing comes of it

all – so into me has it gone, and part of me has it become, this great living poetry of yours, not a flower of which but ~~has~~ took root and grew – oh, how different that is from lying to be dried and pres=sed flat and poized highly and put in a book with a proper account at top and bottom, and shut up and put away – and this book called a "Flora" besides! After all, I ~~have~~ need not give up the thought of doing that, too, in time; because even now, talking with whoever is worthy, I can give a reason for my faith in one and another excellence, the fresh strange music, the affluent language, the exquisite pathos and true new brave thought – but in this addressing myself to you, you

own self, and for the first time, my feeling rises altogether - I do, as I say, love these Books with all my heart - and I love you too: do you know I was once not very far from seeing - really seeing you? Mr Kenyon said to me one morning "would you like to see Miss Barrett?" - then he went to announce me, - then he returned.. you were too unwell - and now it is years ago - and I feel as at some un=toward passage in my travels - as if I had been close, so close, to some world's-wonder in chapel or crypt - only a screen to push and I might have entered - but there was some slight - so it now seems - slight and just-sufficient bar to admission, and the half=opened door shut, and I went home my thousands of miles, - and the sight was never to be!

Well, these Poems were to be - and this time thankful joy and pride with which I feel myself

Yours ever faithfully,

Robert Browning.

No. 166.

[illegible]

At [illegible] — [illegible]

[illegible]

[illegible] — As if we [illegible] God

[illegible] — [illegible] Him [illegible]

[illegible] of Him —

I shall send [illegible] address [illegible] Hew [illegible]

[illegible] Hemmer's poems — [illegible] two dear books

[illegible] do not [illegible] here

[illegible] afraid of hurting [illegible] them

[illegible] me — [illegible]

[illegible] so as

[illegible]

[illegible]

[illegible]

[illegible] that is, they would not [illegible] — it

was not my fault — I will not be [illegible],

Is this my last letter to you, [illegible]

[illegible] — Oh — if I loved you less..

a little, little less. —

Why I should tell you that our

marriage was invalid, [illegible] ought to be.

No. 166.

& that you should by no means come for me tomorrow
It is dreadful .. dreadful .. to have to give
pain here by a voluntary act — for the
first time in my life —

Remind your mother & father of me
affectionately & gratefully — & your sister
too! Could she think it too bold of
me to say our sister, if she had heard
it on the last page?

Do you pray for me tonight, Robert?
Pray for me, & love me, that I may
have courage, feeling both —

Your own Ma —

The boxes are safely sent — Wilson has
been perfect to me — And she calling her "timid"
afraid of her timidity! I begin to think that none
are so bold as the timid, when they are fairly roused

No. 166.

Epilogue. 97.

At the midnight in the silence of the sleep-time,
When you set your fancies free,
Will they pass to where — by death, fools think, imprisoned —
Low he lies who once so loved you, whom you loved so,
— Pity me?

Oh to love so, so be loved, yet so mistaken! to
What had I on earth to do
With the slothful, with the manikin, the unmanly?
Like the aimless, helpless, hopeless, did I drivel
— Being — who?

One who never turned his back but marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

No, at noonday in the bustle of man's work-time
Greet the unseen with a cheer!
Bid him forward, breast and back as either should be,
"Strive and thrive!" cry — "Speed, fight on, fare ever
There as here!"

Dear Browning,

It is now several weeks since I totally lost my voice and hearing. My last effort of writing is being made now, to thank you for your innumerable proofs of kindness, and to say that I have been most justly and affectionately

Your obliged

Walter Landor

Need I tell you how grateful I am to Mrs Trollope?

June 26. '64.

No. 239.

to venture on.

It is now two or three months ago that I met, at the Brit-ish Museum, with a Poem published in 1883, entit-led "Pauline, a Fragment of a Confession"; which elicited my warm admiration, and which, having failed in pro-attempt to procure a copy at the publishers', I have since transcribed. It seemed to me, in reading this beau-tiful composition, that it

Yours distant respectful admirer

Gabriel Rossetti

No. 266.

Aug^t – 8 9.

My dear Browning

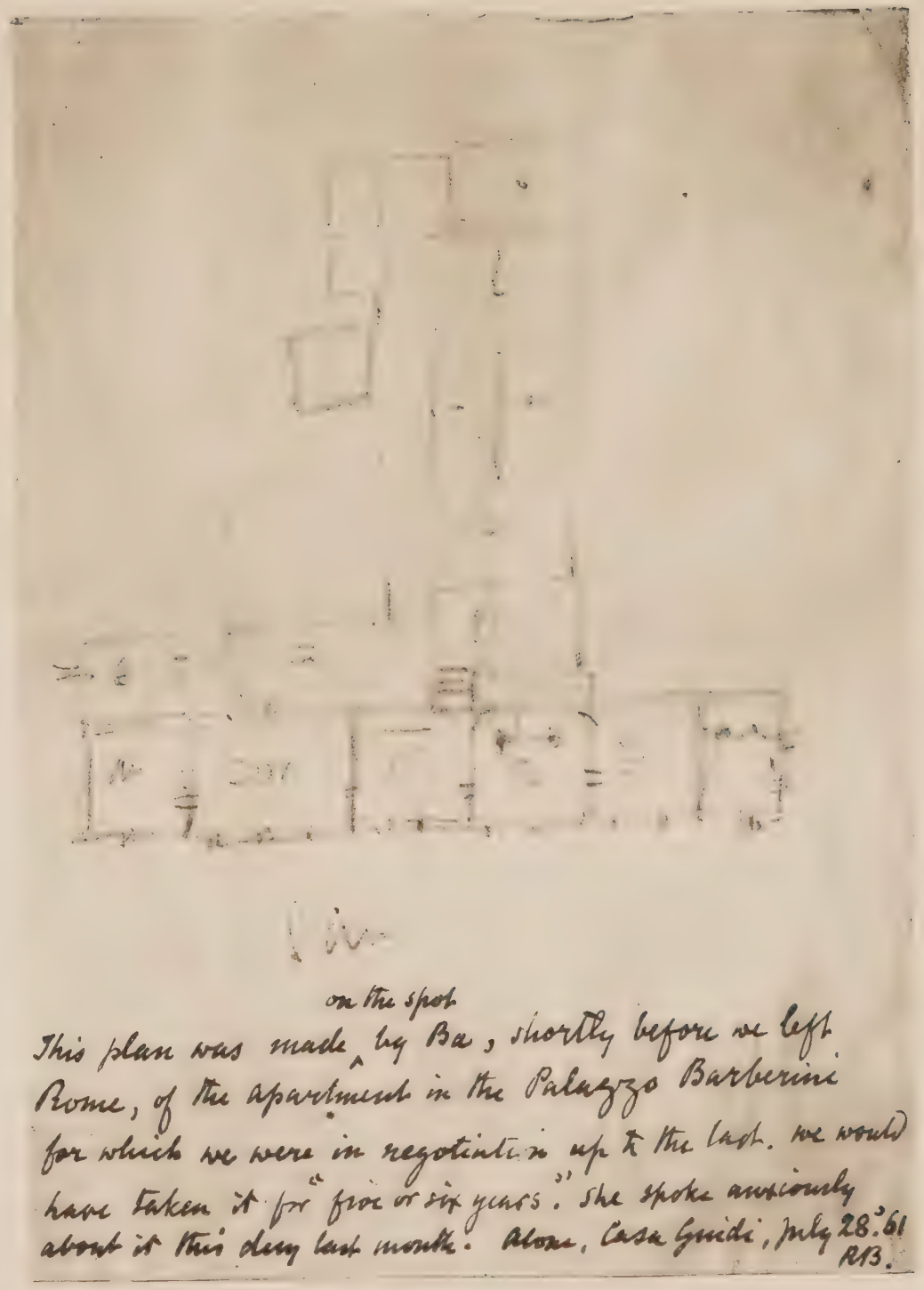
I thank you with my whole heart & being for your noble & affectionate letter, & with my whole heart & being I return your friendship. To be loved & appreciated by so great & powerful a nature as yours will be a solace to me, & lighten my dark hours during the short time of life that is left to me

Ever yours

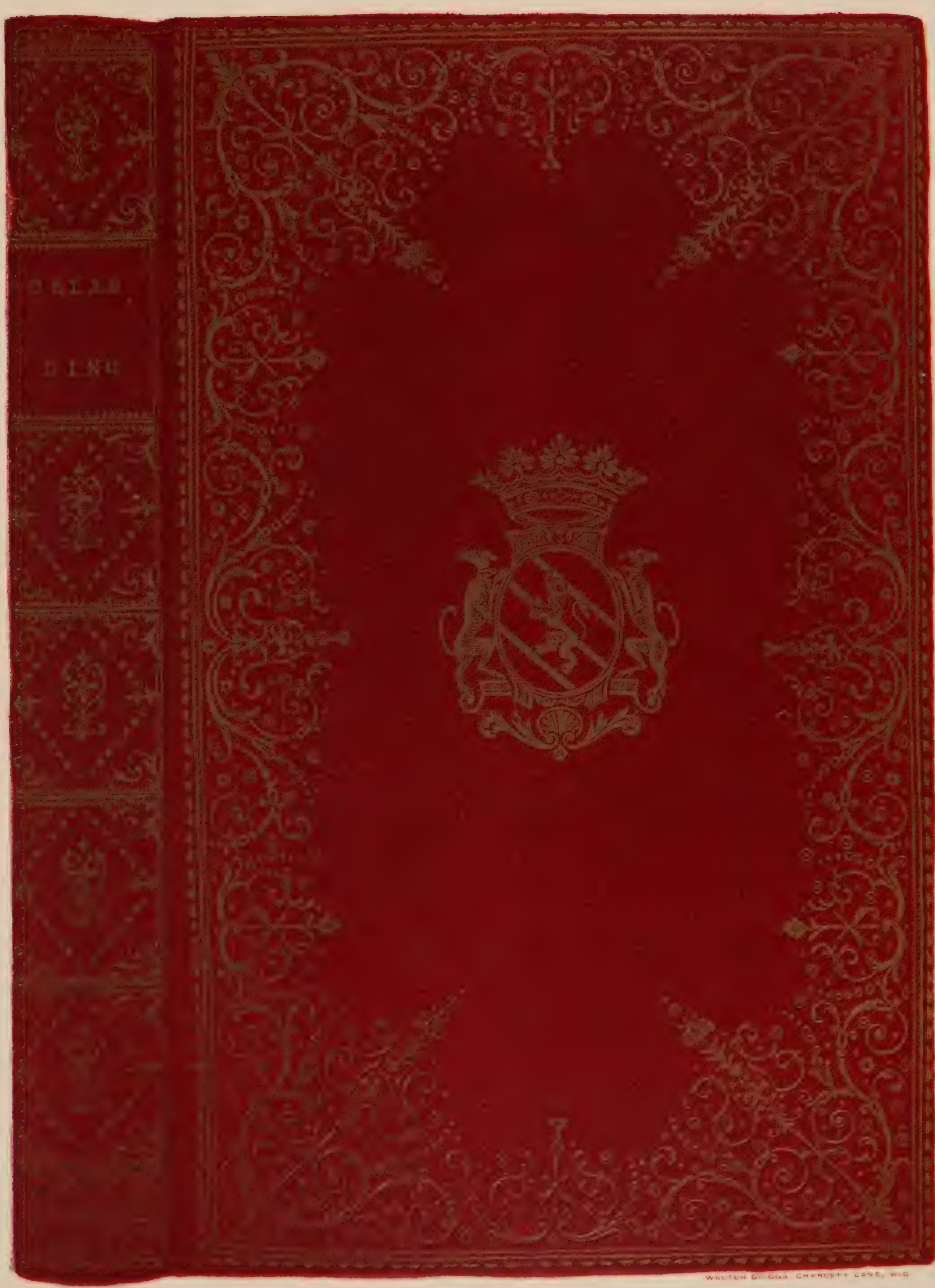
Tennyson

No. 292.

Drawn the last time
she ever sat under it
we left, the next day.
RB.
1860. Oct. 7 – Villa Alberti
Siena – My fighter – [illegible]


This plan was made on the spot by Ba, shortly before we left
Rome, of the apartment in the Palazzo Barberini
for which we were in negotiation up to the last. we would
have taken it for "five or six years." She spoke anxiously
about it this day last month. Alone, Casa Guidi, July 28.'61
RB.

No. 441.



No. 688.

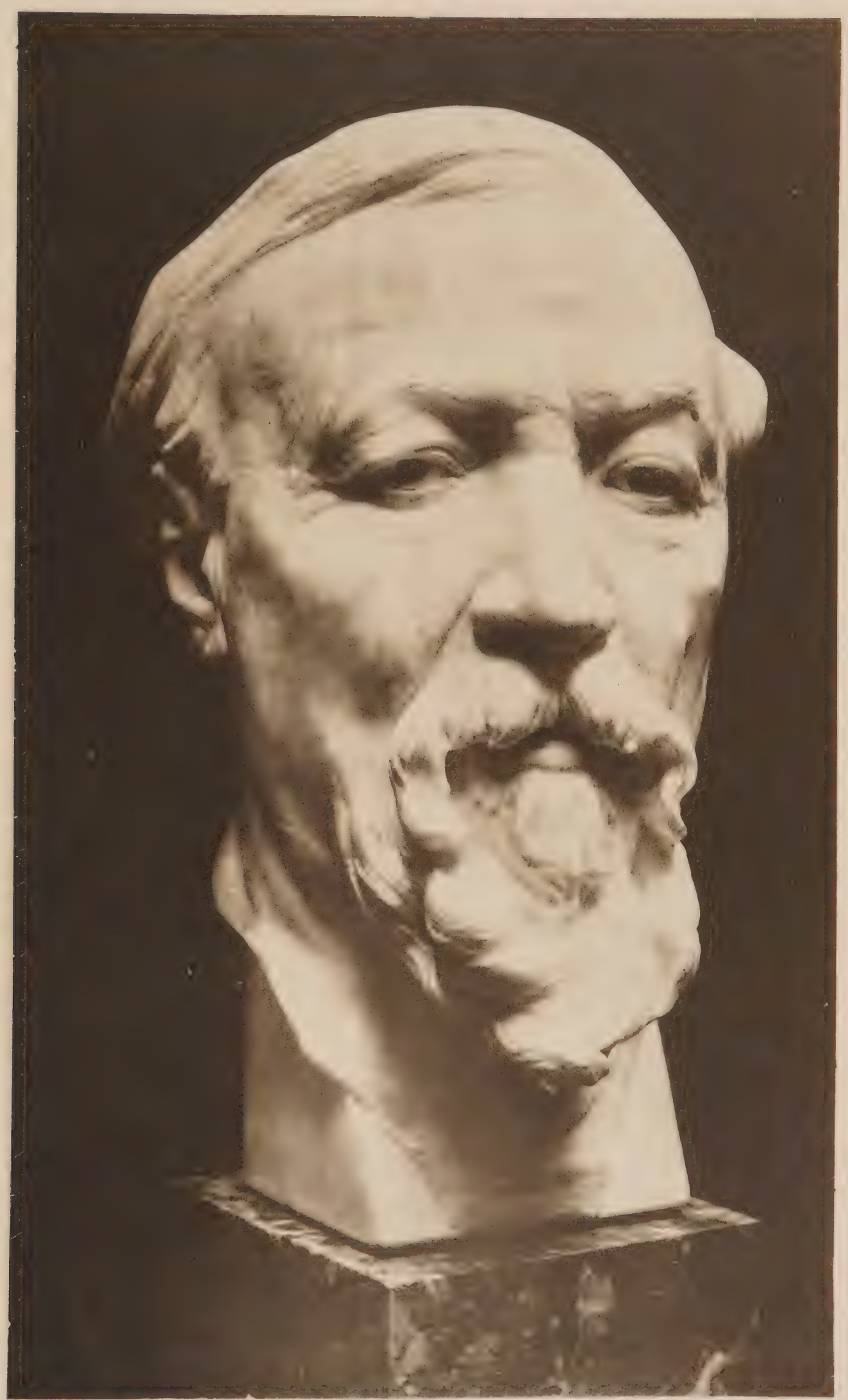
From major General Wm Napier to Walter Savage Landor as a mark of his sincere esteem and friendship.

Landor, the proud, bold, generous, and free,
Who ne'er to power or interest bent the knee,
Landor, in whose strong character is knit,
The Doric frankness with the attic wit,
The lion's look is his, but not the rage,
A ruthful heart his fury doth assuage.
Fierce with the fierce, but with the gentle tame,
And savage only in a noble name.

ORLANDINO
DI
LIMERNO PITOCCO
DA
MANTOVA.

W. Savage Landor to his friend Robert Browning

Robert Browning to dearest Pen, Apr. 27. '68.



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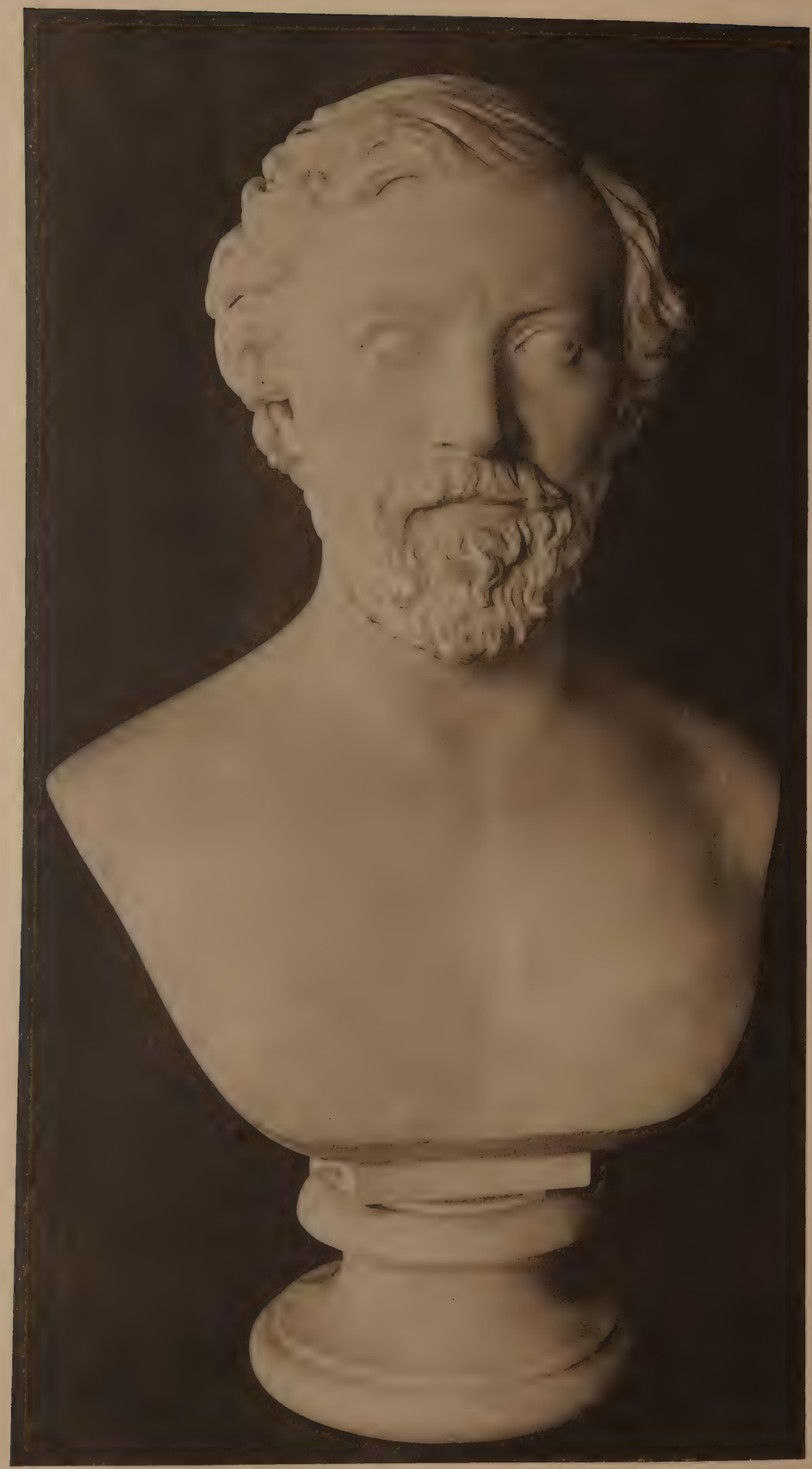
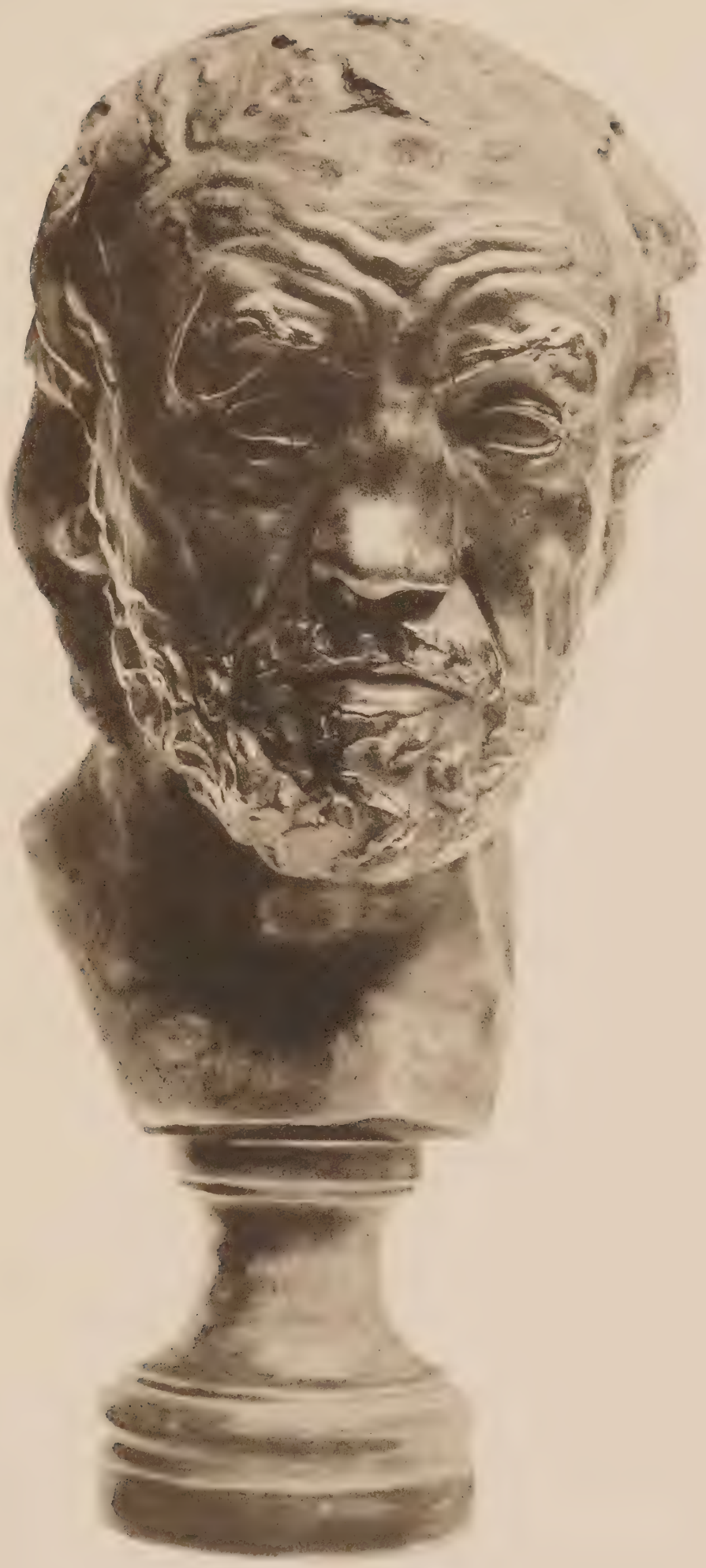


No. 1261.

No. 1270.



No. 1274.

No. 1385.

No. 1386.

SALON AT CASA GUIDI. No. 14.

(A) No. 65. (B) No. 1405. (C) No. 1404. (D) No. 64. (E) No. 43. (F) No. 1312. (G) No. 66. (H) No. 66. (J) No. 1321. (K) No. 1403.
(L) No. 1306. (M) No. 1309. (N) No. 1308. (O) No. 1382. (P) No. 1311. (Q) No. 1315. (R) No. 1317. (S) No. 1310. (T) No. 1307.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1913.